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PIANO
TRANSCRIPTIONS

Oscar Peterson PLAYS BROADWAY

Transcribed by Richard Tuttobene

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Oscar Peterson

BIOGRAPHY

Oscar Peterson was born August 15, 1925 in Montreal, Quebec, Canada. His parents were immigrants from the British West Indies and the Virgin Islands. His father, Daniel Peterson, was boatswain on a sailing vessel when he met Olivia John in Montreal, where she worked as a cook and housekeeper for an English family. They decided to remain in Canada, get married, and start a family.

Oscar was the fourth of five children. Originally taking an interest in the trumpet, a childhood bout of tuberculosis switched Oscar's emphasis to the piano under the tutelage of his father and later his sister, Daisy. His musical talent soon surpassed the capabilities of home teaching, and he was sent outside of the home to study. Oscar studied with the gifted Hungarian classical pianist Paul de Marky, and a warm and respectful musical friendship developed between the two.

In 1947, Oscar formed his first Canadian trio and retained this format of performance for the next several years. During this time, he remained dedicated to establishing a true trio sound. At an appearance in the Alberta Lounge in 1949, impresario Norman Granz heard him and enticed him into making a guest appearance at Carnegie Hall with his all-star concert troupe known as "Jazz at the Philharmonic." Leaving the audience awestruck, Oscar returned home for a year, then rejoined JATP as a steady member in 1950. He commenced recording with Norman Granz's Mercury label, and formed his first American duo with bassist Ray Brown.

In 1950, he was awarded the *DownBeat* Award for Best Jazz Pianist. He would go on to garner this award twelve more times during his career. He continued his extensive touring of the United States, and later, as a musical ambassador for the Canadian government, he toured Europe, Africa, South America, the Far East, and even Russia.

During these busy touring schedules, he formed a jazz school in Toronto, known as the Advanced School of Contemporary Music, which attracted students from all over the world. While on tour, he would conduct seminars and, amazingly, found time to compose his "Canadiana Suite," a salute to Canada, which was recorded with his trio and released worldwide.

Oscar has recorded with many of the jazz greats over the years. His varied albums with these giants include recordings with Louis Armstrong, Ella Fitzgerald, Count Basie, Duke Ellington, Dizzy Gillespie, Roy Eldridge, Coleman Hawkins, and Charlie Parker, but it has been the recordings with his various trios that have brought him recognition from numerous places around the world.

In recent years, Oscar has been devoting more and more time to composition. His "Hymn to Freedom" became one of the crusade hymns during the civil rights movement in the United States. He has composed music for motion pictures, including the Canadian film *Big North* for

Ontario Place in Toronto, as well as the thriller *Silent Partner*, for which he won a Genie Award in 1978. His collaboration with Norman McLaren, titled *Begone Dull Care*, won awards all over the world. Oscar also composed the soundtrack for the film *Fields of Endless Day*, which traced the Underground Railroad used by African-Americans escaping to Canada during the slavery era. In addition, he has worked with the National Film Board of Canada.

Oscar followed his motion picture work with a ballet commissioned by Les Ballets Jazz du Canada, which included a special waltz for the city of Toronto titled "City Lights." Other compositional projects included "A Suite Called Africa" and a salute to Johann Sebastian Bach's 300th birthday, written for trio and orchestra. These were followed by the "Easter Suite," which was commissioned by the BBC of London and performed with a trio on Good Friday, 1984, via nationwide television. This particular production is still broadcast annually. He also composed music for the opening ceremonies of the 1988 Calgary Winter Olympic Games. In addition to all of these, Oscar has composed over 300 other tunes, most of which have been published.

Oscar has appeared on a wide array of television productions, and has hosted his own specials where he interviewed and played with a variety of guests. His widespread appeal gave way to an unusual range in personalities that included Anthony Burgess, Andrew Lloyd Webber, Tim Rice, and Edward Heath, the former Prime Minister of England.

Oscar prefers not to use his celebrity to sway political opinions, yet he remains dedicated to the belief that his native Canada has a responsibility in leading the world in equality and justice. With this in mind, he has taken a firm stand to promote recognition and fair treatment for Canada's multi-cultural community. Because of his efforts in this field, Mr. Peterson was inducted as an Officer of the Order of Canada in 1972. He was promoted to Companion of the Order, Canada's highest civilian honor, in 1984.

In 1993, Oscar was awarded the Glenn Gould Prize. He was the third recipient of the Prize, the first with a unanimous decision, and the first ever from the realm of jazz. Over the years, Mr. Peterson has been awarded many honorary degrees, and a host of other awards, including the Praemium Imperiale (the Arts equivalent of the Nobel Prize), the UNESCO International Music Prize, the Queen's Medal, the Toronto Arts Award for Lifetime Achievement, the Governor General's Performing Arts Award, and most recently the President's Award from the International Association for Jazz Education.

Despite a mild stroke in 1993, which at first debilitated his left hand, Oscar recovered to continue his yearly pattern of worldwide concert tours, recordings, and composition.

Mr. Peterson resides in the quiet city of Mississauga, Ontario. As a citizen he insists on his privacy, which he jealously guards. His hobbies include fishing, photography and astronomy, and he is an avid audiophile and synthesist. His home contains his own private recording studio, where he can work but still be able to enjoy his family life. His passion for life, love, and music is stronger than ever.

Oscar Peterson

PLAYS BROADWAY

- 6 All the Things You Are**
- 15 Baubles, Bangles and Beads**
- 23 Body and Soul**
- 40 Come Rain or Come Shine**
- 46 Easter Parade**
- 52 If I Were a Bell**
- 71 Just in Time**
- 75 The Lady Is a Tramp**
- 93 On a Clear Day (You Can See Forever)**
- 108 People**
- 124 Strike Up the Band**
- 135 Summertime**
- 145 The Surrey with the Fringe on Top**
- 150 There's a Small Hotel**
- 154 'Til Tomorrow**
- 164 Who Can I Turn To (When Nobody Needs Me)**
- 186 Wouldn't It Be Lovely**

Oscar Peterson

DISCOGRAPHY

Blues Etude (Limelight 818 844-2)

If I Were a Bell

Exclusively for My Friends (Verve 314 513 830-2)

On a Clear Day (You Can See Forever)

Who Can I Turn To (When Nobody Needs Me)

The London Concert (Pablo 2620-111-2)

People

Oscar Peterson Plays Broadway, Verve Jazz Masters 37

(Verve 314-516 893-2)

All the Things You Are

Baubles, Bangles and Beads

Body and Soul

Come Rain or Come Shine

Easter Parade

Just in Time

Strike Up the Band

The Surrey with the Fringe on Top

There's a Small Hotel

Wouldn't It Be Lovely

Oscar Peterson Plays My Fair Lady and The Music from Fiorello!

(Verve 314 521 677-2)

'Til Tomorrow

Oscar Peterson Plays Porgy and Bess® (Verve 314 519 807-2)

Summertime

The Oscar Peterson Trio at the Concertgebouw (Verve 314 521 649-2)

The Lady Is a Tramp

All the Things You Are

from *VERY WARM FOR MAY*

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Freely Cm7 B7 E6 A6/9

mp

Abm C7(add #11) $\text{♩} = 108$ Fm13 Bass enters

Bbm9 Eb7(add #11) Ab6/9

Dbmaj7(add13) 8va Cmaj9

G7#5(#9) G7b9 Cm L.H. Fm 8va

Bb7#9(b11) (8va) Ebmaj7 Ab7(add13)

Am7b5 (8va) D7 Gmaj9

(8va)7 Am7 D9

Gmaj7 3

F#m9 B7#9 Emaj9

C9#5 8va Fm7 Bbm7

Red.

Eb7b9(#11) Abmaj7

Dbmaj7 Gb13 8va

Cm9 (8va) Bm7

Bbm7 Eb13b9

Abmaj9 Gm9 C7b9(#11) C7#5 Fm6

Bbm9 Eb7b9

Abmaj7 Dbmaj9

G9 Cmaj9#11

Cm9

The first system of music shows a Cm9 chord in the treble staff, with a triplet of eighth notes (Bb, A, G) and a quarter note (F). The bass staff features a Cm9 chord with a half note (F) and a half note (C). The key signature has three flats (Bb, Eb, Ab).

Fm9 3 Ebmaj7 E9

The second system continues the progression with Fm9 (triplet of eighth notes: Bb, Ab, Gb) and Ebmaj7 (half note: Eb, quarter note: Gb). The key signature remains three flats.

Ebmaj13 Abmaj7

The third system features Ebmaj13 (half note: Eb, quarter note: Gb) and Abmaj7 (half note: Ab, quarter note: Bb). The key signature remains three flats.

Am7 E7 Gmaj7

The fourth system features Am7 (half note: Ab, quarter note: Bb), E7 (half note: Eb, quarter note: Gb), and Gmaj7 (half note: Gb, quarter note: Ab). The key signature changes to two flats (Bb, Eb).

Gb Bb7#9 Am9

The fifth system features Gb (half note: Gb, quarter note: Ab), Bb7#9 (half note: Bb, quarter note: Db), and Am9 (half note: Ab, quarter note: Bb). The key signature remains two flats.

D7

Gmaj7

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The system consists of two staves. The right staff contains a series of chords, with two triplets marked with a '3'. The left staff contains a melodic line with a triplet marked with a '3'.

F#m9

F7

8va

Second system of musical notation. The right staff features chords F#m9 and F7, followed by a section marked '8va' with a dashed line. The left staff continues the melodic line.

Emaj7
(8va)

C7b9

Fm6

Third system of musical notation. The right staff features chords Emaj7 (8va), C7b9, and Fm6. The left staff continues the melodic line, ending with a triplet marked with a '3'.

Bbm9

Eb13#11
8va

Fourth system of musical notation. The right staff features chords Bbm9 and Eb13#11 (8va). The left staff continues the melodic line, ending with a triplet marked with a '3'.

Abmaj7#11
(8va)

Dbmaj7

Fifth system of musical notation. The right staff features chords Abmaj7#11 (8va) and Dbmaj7. The left staff continues the melodic line, ending with a triplet marked with a '3'.

Gb7 Cm7
 5 3

Bm7 Bbm7
 3 6 7 6 5

Eb7b9 Abmaj7
 3

Am9 D7 Am9

Am7/Ab
 3 3 3

Gmaj7 F#m7

F9 Emaj7

C9#5 Freely Fm 8va

8va Eb7b9(#11)

Abmaj7 Db9#11 8va

Gb7 8va 7 Cm Bm 8va 7

Bbm 8va Eb7b9(#11) 8va

Amaj7 (8va) D9#11

Amaj7 (8va) D9#11

Abmaj7#11 (8va) 15ma

Baubles, Bangles and Beads

from *KISMET*

Words and Music by Robert Wright and George Forrest
(Music Based on Themes of A. Borodin)

Freely E E7#5(#9) A7sus A13b9 Dmaj7 B7#9

mp

Em11 E7#5(#9) A9 A13b9 Dmaj7

G#m7 C#7sus C#9 Bbm9 Eb7#9

G#sus G#6/9 C#7sus C#9 F#maj7

Cm9 F7 Eb6 Bb Ab7#11

G7b9(#11) Cm9 Em9 A7#9

Dmaj7/A F#m11 B7#5(#9) Em11 E7#5(#9) A13b9

Dmaj7 F#m7 B7b9 E9sus A7sus A13b9 C13#11

B7#9 E9sus E9 A7sus A7b9 D9#11

♩ = 96

G9#11 D9#11 G9#11

E9 Bass & Drums enter A7sus A13b9 Dmaj7

B7#9 E7sus B13 A7sus A7b9

Dmaj7 G#m7

C#9 F#maj9 A7(add13) E7b9 Eb9

G#7sus G#6/9 C#9 F#maj9

Cm9 8va F7#9

D7#9 G13 Cm9

Em9 A7b9(#11) Dmaj9 Bm7b5

E7(add13) A7b9(add13) Dmaj7

F#m7 B7 E7sus E13 A7sus A7b9

C13#11 B7#5 E6/9

A13b9 D

E9 A13b9 Dmaj7

F#m B7#5 Em9 A13b9

D6/9 G#m7

C#7#9 F#maj7 B7 Bbm7 Eb7 Am9

Abm7 Dm6/9 Gbmaj7

Cm9 Fm9

Bb7 Eb9 D7#9 G7 Cm9

Em9 Dmaj7 B7b9(#5)

E7#9 A13 Dmaj7

F#m7b5 8va B13 E9 A13b9

F#m7b5 B7#5(#9) E9

A9 D(add9) G(add9) D(add9) G(add9)

Freely Straight eighths

Piano Solo

rit.

A tempo Swing eighths

E7sus

E13

A7sus

A13b9

Dmaj7

First system of piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system consists of two staves. The right staff has a treble clef and contains chords and moving lines. The left staff has a bass clef and contains a bass line. The system is divided into three measures by vertical bar lines. The first measure contains chords E7sus and E13. The second measure contains chords A7sus and A13b9. The third measure contains a Dmaj7 chord and a fermata over a whole note.

Gm9/C

B9

E7sus

E13

A7sus

A7b9

Second system of piano accompaniment. The system consists of two staves. The right staff has a treble clef and contains chords and moving lines. The left staff has a bass clef and contains a bass line. The system is divided into three measures by vertical bar lines. The first measure contains chords Gm9/C and B9. The second measure contains chords E7sus and E13. The third measure contains chords A7sus and A7b9. The system includes various musical notations such as eighth notes, quarter notes, and chords.

C13#11

B7

8va

E9

Third system of piano accompaniment. The system consists of two staves. The right staff has a treble clef and contains chords and moving lines. The left staff has a bass clef and contains a bass line. The system is divided into three measures by vertical bar lines. The first measure contains a C13#11 chord and a triplet of eighth notes. The second measure contains a B7 chord and an 8va marking. The third measure contains an E9 chord. The system includes various musical notations such as eighth notes, quarter notes, and chords.

Freely Straight eighths

A7sus A7b9

C9

Bb9

Fourth system of piano accompaniment. The system consists of two staves. The right staff has a treble clef and contains chords and moving lines. The left staff has a bass clef and contains a bass line. The system is divided into three measures by vertical bar lines. The first measure contains chords A7sus and A7b9, with a rit. marking. The second measure contains a C9 chord. The third measure contains a Bb9 chord. The system includes various musical notations such as eighth notes, quarter notes, and chords.

Dmaj9#11

8va

Fifth system of piano accompaniment. The system consists of two staves. The right staff has a treble clef and contains chords and moving lines. The left staff has a bass clef and contains a bass line. The system is divided into two measures by a vertical bar line. The first measure contains a Dmaj9#11 chord and an 8va marking. The second measure contains a Dmaj9#11 chord. The system includes various musical notations such as eighth notes, quarter notes, and chords.

Body and Soul

Words by Edward Heyman, Robert Sour and Frank Eyton

Music by John Green

Ballad $\text{♩} = 89$
Guitar Solo

15

15

$\text{D}^{\flat}$ A7

Piano Solo

mp

Swing eighths
Dmaj7

A7/E

3

7

3

Dmaj9/F#

Gm9

Straight eighths
D/F#

B7b9

Em

A7

Swing eighths
Dmaj7

8va

Eb7/Bb

3

3

5

Dm7

G9

Cmaj7

Em7

Ebdim

Dm

G7#11(b13)

3

The musical score is written for piano and guitar. It begins with a guitar solo in the key of D-flat major (three flats) and 4/4 time, marked 'Ballad' with a tempo of 89 beats per minute. The piano part enters with a 15-measure rest. The score is divided into four systems. The first system includes a piano solo section marked 'mp' with a key signature change to D major (two sharps). The second system continues the piano solo with various chords and a triplet. The third system features a guitar solo with an 8va (octave up) marking and a key signature change to E-flat major (three flats). The fourth system continues the guitar solo with various chords and a triplet. The score concludes with a final chord of G7#11(b13).

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C9#11 B9#11 Bb13#11 Eb13#11 Ebm7

Guitar Solo

6

6

Db6/9 Bb7b9 Ebm9 Bb7#5 Ebm9 D9

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is in 4/4 time and features a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into three measures. The first measure contains a whole note chord of D-flat major 6/9 (Db6/9) and a whole note chord of B-flat major 7 flat 9 (Bb7b9). The second measure contains a whole note chord of E-flat major minor 9 (Ebm9) and a whole note chord of B-flat major 7 sharp 5 (Bb7#5). The third measure contains a whole note chord of E-flat major minor 9 (Ebm9) and a whole note chord of D major 9 (D9). The piano part consists of a series of chords and single notes, with some triplets indicated by a '3' over the notes.

[illegible]

Ebm7 Ebm7/Dbb Cm7 C7 F7

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is E-flat major (three flats). The tempo is marked "Moderato". The score includes a piano introduction, a verse, and a chorus. The piano introduction features a complex chord progression: Ebm7, Ebm7/Dbb, Cm7, C7, and F7. The verse and chorus are written in a simple, melodic style.

Bbm7 Ab7#5 Dbmaj9 Bb7b9 Ebm9

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (left hand) and vocal (right hand). The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score includes the following chord symbols: Bbm7, Ab7#5, Dbmaj9, Bb7b9, and Ebm9. The piano part features a complex, arpeggiated accompaniment, while the vocal part consists of a single melodic line. The score is divided into four measures, each corresponding to one of the chord symbols.

D9 Dbmaj9#11 Gb9 Fm7 Em7

Ebm9 Gb/Db Cm7 8va Cm7b5/Gb F7

Bbm7 Ab/Gb Ab7 Dbmaj7 Gmaj7/A A13

Dmaj7 Gmaj7/A A13 Dmaj7 Gm7

D6/9/A B7/A Bb7 A7 D6/9/A A+ Dm9 G7 G7#5

Cmaj6/9 Am7 Eb7 Dm7 G13

C7 B7 Bb7 Ebm7 Bb7#5

Ebm7/Bb D7 Db6 Gb7

Fm9 Em9 Ebm9 Ebm9/Db

Cm7b5 F7 Bbm7 Ebm7 Ab7#5(b9)

Db6/9 Bb7b9 Ebm7 D9

Dbmaj7 Gb7 Fm7 Em7

Ebm7 Ebm7/Db Cm7b5 8va F7

Bbm7 Ab7b5 Db6/9 Bb7b9 E7

Ebm7 8va D7

Dbmaj7 (8va) Gb13#11 Fm7 Em7

Ebm9 Ebm9/Db Cm7b5 F7

Bbm9 Am9 D13 Dbmaj7 A9/E A9 D6/9 Bass Solo 7

Ebm7 D7 Dbmaj7 Gb6/9

Dbmaj7 Em7/A Ebm7 8va Ebm7/Db

F7b9

F7b9/Eb

F7/C

F7b9

Bbm7

Eb7

D9#11

First system of musical notation. Treble and bass staves. Chords: F7b9, F7b9/Eb, F7/C, F7b9, Bbm7, Eb7, D9#11. Triplet markings (3) are present in both staves.

Db6

Bb7b9

Eb7
Guitar Solo

Medium Swing (double time) ♩ = 178

Bbm7

Second system of musical notation. Treble and bass staves. Chords: Db6, Bb7b9, Eb7, Bbm7. A guitar solo section is indicated with a double bar line and the number 29. The tempo is Medium Swing (double time) ♩ = 178.

Bb7b9

Eb7

Bb7#5

Eb7

Bb7#5

Eb7

Third system of musical notation. Treble and bass staves. Chords: Bb7b9, Eb7, Bb7#5, Eb7, Bb7#5, Eb7. Triplet markings (3) are present in the treble staff.

Am7

D7

Dbmaj7

Gb7

Fm7

Bbm7

Fourth system of musical notation. Treble and bass staves. Chords: Am7, D7, Dbmaj7, Gb7, Fm7, Bbm7. Triplet markings (3) are present in the treble staff.

A13

Dbmaj9#11

Eb7

Eb7/Db

Cm7b5

Cm7b5/Bb

Fifth system of musical notation. Treble and bass staves. Chords: A13, Dbmaj9#11, Eb7, Eb7/Db, Cm7b5, Cm7b5/Bb.

F7 Bbm Ab7#5(#9)

Db6/9 Bb7#5(b9) Ebm9 Bb7#5 Ebm9 Bb7b9

Ebm7 Gbm7 D9 Dbmaj7#11

Gbm7 Fm7 Em7 8va A7

Ebm9 F9 Gbm9 F9

Bbm Ebm7 D9b13 Db6/9 Em7 A7

Dmaj7 Gmaj7 A7 Dmaj9#11 Gm7

F#m7 Fm7 3 Em7 Eb7 3 Dmaj7 Em9 A7

Dm6 Dm7 G9sus G7 C6 Dm7 Em7 Ebm7

Dm7 G7 C9 B9

Bb7b9 Bb13 Ebm7

Ab7#5 Db6/9 Gb7 Fm7 Bbm7

Em7 Ebm9

F7 Bbm7 D9#5

Db6/9 Bb7#5 Ebm7 Bb7#5

Ebm9 Ab13 D9 Db6/9 Gb7

Fm7 Em9 A13 Ebm9

F9 Bbm7

Ebm7 Ab7#5 Db6/9 Bb7#5

Ebm7 Bb7b9 Ebm7 Ebm7

D9 Dbmaj7 Gb7 Fm9

Em7 A7 Ebm9

F9

Bb F7b9 Bbm

Ab7#5(b9) Db6 Em9/A A13

Dmaj7 Em9/A A13 Dmaj7

Gm7 F#m7 Fm7 Em7 A7

Dmaj7

Dm7 G7

Cmaj9 Em7 Eb7

Dm7 G13

Tempo I ♩ = 89

C9 B9 Bb9 Bb7b9 Ebm7 Bb7

rit. a tempo

Ebm7 D9 Db6 Gb9

Fm9 Em7 Ebm7 Ebm7/Db

F7 Cm7 F7#5(#9) Bbm Ebm7 Ab7#5(#9)

Db
8va

Bb7b9

Eb7

Bb7

First system of piano accompaniment. The right hand features a melodic line with triplets and eighth notes, while the left hand provides a steady bass line with triplets. Chord changes are indicated above the staff: Db 8va, Bb7b9, Eb7, and Bb7.

Eb7

Am7

D7

Db6

Gb7

Second system of piano accompaniment. The right hand continues the melodic development with triplets and eighth notes. The left hand maintains the bass line with triplets. Chord changes are indicated: Eb7, Am7, D7, Db6, and Gb7.

Fm7

Em7

Eb7

Eb7/Db

Third system of piano accompaniment. The right hand features a melodic line with triplets and eighth notes. The left hand provides a steady bass line with triplets. Chord changes are indicated: Fm7, Em7, Eb7, and Eb7/Db.

Cm7b5

F7

Bbm7

Cm7b5

Ab7#5

Fourth system of piano accompaniment. The right hand features a melodic line with triplets and eighth notes. The left hand provides a steady bass line with triplets. Chord changes are indicated: Cm7b5, F7, Bbm7, Cm7b5, and Ab7#5.

Dbmaj7

Bb7b9

Eb7

Fifth system of piano accompaniment. The right hand features a melodic line with triplets and eighth notes. The left hand provides a steady bass line with triplets. Chord changes are indicated: Dbmaj7, Bb7b9, and Eb7.

This musical score is written for piano and guitar. It consists of five systems of music, each with a piano part (grand staff) and a guitar part (single staff).

- System 1:** The piano part features a series of chords: Dmaj7/A, Ab9#11, Dbmaj7, and Gb7. The guitar part has triplets of eighth notes.
- System 2:** The piano part continues with Fm7, Em7, Ebm7, and Ebm7/Db. The guitar part has triplets of eighth notes.
- System 3:** The piano part includes Cm7b5, F7b9, Bbm7, Ebm7, and D13#11. The guitar part has triplets of eighth notes.
- System 4:** The piano part includes Dbmaj9, Em11, A7, and Dmaj7. The guitar part has a "Guitar Solo" section. The system ends with a double bar line and a "6" marking, indicating a six-measure rest.
- System 5:** The piano part includes Ebm7 and Bb7#5. The guitar part has triplets of eighth notes.

The score is written in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The piano part uses a grand staff (treble and bass clefs), and the guitar part uses a single staff (treble clef).

$E\flat m7$ $D7$ $D\flat maj7$ $G\flat7$

$Fm7$ $B\flat m9\flat5$ $E\flat7\flat9$ $E\flat m7$ $E\flat m7/D\flat$

$Cm7\flat5$ $F7\flat5$ **Freely** $B\flat m$ $E\flat m7$

$A\flat13\flat9$ $E\flat m7$ $D13$ $D\flat maj6/9$ *8va*

Come Rain or Come Shine

from *ST. LOUIS WOMAN*

Words by Johnny Mercer

Music by Harold Arlen

Freely

mf

5

Dm(add9) Bm7b5 E9sus A9sus A7b9 3 Dm Cm9 F7b9

Bbmaj7 Em7b5 A9#5 Fmaj7 F6 3 Em7 A7

Dm9 G9 Gm9 C7b9(#11) Fmaj7 Cm9

8va (L.H.) (R.H.) F13 F7b9

13

7

Bbm Fm Bbm

3

Fm

Dm7b5

Eb7m

First system of piano accompaniment. The key signature has two flats (Bb, Eb). The first measure is in 3/4 time, followed by a 4/4 measure, and then another 3/4 measure. The music features complex arpeggiated patterns in both hands, with a quintuplet (5) in the right hand of the first 4/4 measure and the left hand of the second 3/4 measure.

Adim

Abdim

C7/G

Edim

Ebdim

G7/D

Db9

C7b9

Fmaj7

Second system of piano accompaniment. The first measure is in 3/4 time, followed by a 4/4 measure, and then another 3/4 measure. The music features complex arpeggiated patterns in both hands, with a quintuplet (5) in the right hand of the first 4/4 measure and the left hand of the second 3/4 measure.

Em7

A13

Dm9

Bm7b5

Third system of piano accompaniment. The first measure is in 3/4 time, followed by a 4/4 measure, and then another 3/4 measure. The music features complex arpeggiated patterns in both hands, with a quintuplet (5) in the right hand of the first 4/4 measure and the left hand of the second 3/4 measure.

E7#9

A7

Em9

Eb13#11

Fourth system of piano accompaniment. The first measure is in 3/4 time, followed by a 4/4 measure, and then another 3/4 measure. The music features complex arpeggiated patterns in both hands, with a quintuplet (5) in the right hand of the first 4/4 measure and the left hand of the second 3/4 measure.

Am9/D

Ab9#11

Dm7/G

Fifth system of piano accompaniment. The first measure is in 3/4 time, followed by a 4/4 measure, and then another 3/4 measure. The music features complex arpeggiated patterns in both hands, with a quintuplet (5) in the right hand of the first 4/4 measure and the left hand of the second 3/4 measure.

G7 Dm Bm7b5 E7 G/A A7b9

Dm Cm7 F7 Bbmaj7 Gm9 C7b9(#11) $\text{♩} = 58$ Fmaj7 Rhythm Section enters

rit.

Em7 A7 Dm

G7 C13 F7

Bbm6 Fm6/9 8va

Bbm6

Fm6/9

Piano Solo

Freely

Dm7b5

Eb m

Ab7

First system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. The bass clef staff contains a triplet of eighth notes with a flat, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. A *rit.* marking is present above the treble staff.

Adim Abdim C/G Edim

Ebdim G7/D Db13#11 C7#5

8va

Second system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. The bass clef staff contains a triplet of eighth notes with a flat, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. An *8va* marking is present above the treble staff.

A tempo

Fmaj7

F6

Em7

A9

Dm9

Rhythm Section enters

Third system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. The bass clef staff contains a triplet of eighth notes with a flat, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat.

Dm6

Bm7

E/B

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. The bass clef staff contains a triplet of eighth notes with a flat, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat.

A7

D7

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat. The bass clef staff contains a triplet of eighth notes with a flat, followed by a triplet of eighth notes with a flat, and then a triplet of eighth notes with a flat.

First system of piano music. The treble clef staff features a melodic line with triplets and a trill. The bass clef staff provides harmonic support with chords and a triplet. Chord labels above the staff include G7 and Dm9.

Second system of piano music. The treble clef staff continues the melodic line. The bass clef staff features a piano solo section. Chord labels above the staff include Dm9, Bm7b5, E7, A7b9, Dm, Dm/C, Cm9, and F9.

Third system of piano music. The treble clef staff features a melodic line. The bass clef staff provides harmonic support. Chord labels above the staff include Bbmaj7, Em7b5, A7, Dm9, Dm(maj7), Em7, and A7.

Fourth system of piano music. The treble clef staff features a melodic line. The bass clef staff includes a trill and a piano solo section. Chord labels above the staff include Dm9, Bm7b5, Em7(add4), and E7#9.

A(add9)

Em7 A7#5

D7

Eb7

First system of piano music. The treble clef staff features a melodic line with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet. The bass clef staff provides harmonic support with chords and a triplet of eighth notes. A dashed line labeled "8va" indicates an octave transposition for the final melodic phrase. Chord symbols above the staff include A(add9), Em7, A7#5, D7, and Eb7.

D7

Am7

D7b9

Dm7/G

G7

Dm7

G7

Dm9

G7

Second system of piano music. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff features a triplet of eighth notes and a triplet of eighth notes. A dashed line labeled "8va" indicates an octave transposition for the final melodic phrase. Chord symbols above the staff include D7, Am7, D7b9, Dm7/G, G7, Dm7, G7, Dm9, and G7.

E13b9

A7#5(#9)

Dm6/9

Third system of piano music. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff provides harmonic support with chords and a triplet of eighth notes. A dashed line labeled "8va" indicates an octave transposition for the final melodic phrase. Chord symbols above the staff include E13b9, A7#5(#9), and Dm6/9.

G7

Cm9

Bbmaj7

Eb9#11

Dm9

Fourth system of piano music. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff provides harmonic support with chords and a triplet of eighth notes. A dashed line labeled "8va" indicates an octave transposition for the final melodic phrase. Chord symbols above the staff include G7, Cm9, Bbmaj7, Eb9#11, and Dm9.

Easter Parade

featured in the Motion Picture Irving Berlin's *EASTER PARADE*
from *AS THOUSANDS CHEER*
Words and Music by Irving Berlin

♩ = 118

Db6

E7

Eb7

D7

mf

Bass Pick Up

Db6

Ab13#11

Db6

Db7

Gbmaj13

Gdim

Dbmaj7/Ab

Bbm7

Eb9

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Ab7

D9#11

Db6

Db7

Gb6

Gdim

Db6/Ab

Gb7maj7

Bbm7/F

Bbm7

Eb7

Db6

Abm

Eb+

Abm7

Db7

Gb7maj7

Abm7

Bbm7

Gb7maj7

Bbm

F7#5

Bbm7

Eb7

Ab7

D13#11

3

3

Ab7#5(b9) Db6

Db7

Gbmaj7

Gdim

Db6/Ab

Gbmaj7

Bbm6/Ab

Bbm7

Ebm9

B9#11

Fm7

Bb7#5(b9)

Gbm9

B7#5(#9)

E(add9)

E6 Bm7 E9 Amaj9

Bbdim E/B Amaj7 G#m7 C#m7

F#m7 B13#11 Fm9 Bb13#11 Em9 A13#11

Ebm9 Ab13 Db6 Ab7#5(#9) Db9 G7#11

Gbmaj6/9 B13 Fm7 Bb7b9

Ebm7 Ab7#5 A7#5(#9) D13#11 G7#5 C13#11 F7#5(#9) Bb13#11 Eb7#9 D9#11

The first system of piano accompaniment consists of two staves. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment with eighth notes and rests. The key signature is three flats (B-flat major or D-flat minor).

Db6/9 Ab7#5(#9) Db9 G9b5 Gbmaj6/9

The second system of piano accompaniment continues the musical piece. It features a mix of chords and melodic lines in both the treble and bass staves. The key signature remains three flats.

B13 Fm7 Bb7b9 Ebm7 Ab7#5(b9)

The third system of piano accompaniment shows a continuation of the harmonic progression. The treble staff has more complex chordal textures, while the bass staff maintains a rhythmic foundation. The key signature is still three flats.

Db6/9 Ab13b9 Db7#9 Abm Eb+ Abm7 Db9

The fourth system of piano accompaniment includes a triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment. The key signature is three flats.

Gbmaj7 Abm7 Bbm7 Gbmaj7 Bbm Bbm(maj7)

The fifth system of piano accompaniment concludes the piece. It features a triplet of eighth notes in the treble staff. The bass staff provides a final accompaniment. The key signature is three flats.

Bbm7

Eb9

Ab7

Gb9

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a harmonic foundation with chords and moving bass lines, also incorporating triplets. The system concludes with a double bar line.

F6

F7

Bbmaj7

Second system of piano accompaniment. The right hand continues the melodic development with chords and moving lines. The left hand features a steady bass line with some rests. The system ends with a double bar line.

Bdim

F6/C

Bbdim

Dm7/A

Gm9

Third system of piano accompaniment. The right hand has a melodic line with eighth notes and rests. The left hand provides a harmonic base with chords and a moving bass line. The system concludes with a double bar line.

Eb9#11

Abmaj7

Gb13

Gm7

Fourth system of piano accompaniment. The right hand features a melodic line with eighth notes and rests. The left hand provides a harmonic base with chords and a moving bass line. The system concludes with a double bar line.

C13

F7#9

D7#9

B7#5(#9)

Ab7#5(#9)

F7#5(#9)

D7#9

(Bass Fill)

Fifth system of piano accompaniment. The right hand has a melodic line with eighth notes and rests. The left hand provides a harmonic base with chords and a moving bass line. The system concludes with a double bar line.

If I Were a Bell

from *GUYS AND DOLLS*

By Frank Loesser

♩ = 278

Bb7b9/D

Db7

Ab7/C

B7

Bb7b9

A7

Ab7

F7

f

Bb7

A7

Ab7

F7

Bb7

Eb7

Ab

Bb7b9/D

Db7

Ab7/C

Bb7b9

Eb7

Ab7

Bass enters

Bb7b9/D

Db7

Ab7/C

Bb7

Eb7

Ab7

Bb7
Drums enter

Eb7

Ab7

Gb7

F7

Bb7

Eb9

Ab6/9

Db9

Ddim

Ab6/9

C7#5(#9)

Fm7

Ab/Eb G7/D

G13

C

F7b9/A

Bbm7

Eb7b9/A

Bb7

E7

Eb7

Ab6/9

Gb6 F7 Bb7 Eb7

Ab9 Db7 Ddim Cm/Eb C7#5/E F7

Bb7 Eb7 Ab

Bb7 Eb7 Ab6/9

Dbm7 Gb7 Cm7b5 F7b9 Bb7 Eb7

Ab7 Ab7/C Db7 Ddim Abmaj7 C7

Dm7 G7 C7 F7 Bb7

F7 Bb7 Eb7 Ab6/9

C7#5 F7 Bb7 Eb7

Ab13 Db6 Ddim Ab9/Eb C7#5/E F7

Bb7 Eb7 Eb7/Db Ab6/C F7b9

Bb7 Eb7 A7#5 Abmaj7 Cm/G Fm7 Fm7/Eb

C7#5 F9 Bb7 Eb7

Ab7 Bb7 Eb7 Ab G13

C7 Fm Dm7b5 G7 Cmaj7 F9 Bb13

Eb7

Ab7

Ab7/Eb

First system of piano accompaniment. The treble staff contains a whole rest, followed by eighth-note runs in measures 2 and 3, and a triplet of eighth notes in measure 4. The bass staff contains a whole rest, followed by a half note Eb in measure 2, and a half note Eb in measure 4.

C7#5(#9)

F7

Bb7

Eb9

Second system of piano accompaniment. The treble staff contains eighth-note runs in measures 1 and 2, a half note Eb in measure 3, and a half note Eb in measure 4. The bass staff contains a half note Eb in measure 1, a whole rest in measure 2, a whole rest in measure 3, and a half note Eb in measure 4.

Ab7

Ab7/C

Db7

Ab/Eb

Gb7#11

Fm7

Third system of piano accompaniment. The treble staff contains eighth-note runs in measures 1 and 2, a half note Eb in measure 3, and a half note Eb in measure 4. The bass staff contains a half note Eb in measure 1, a half note Eb in measure 2, a half note Eb in measure 3, and a half note Eb in measure 4.

Bb7

E7

Eb7

Abmaj9

Fourth system of piano accompaniment. The treble staff contains eighth-note runs in measures 1 and 2, a half note Eb in measure 3, and a half note Eb in measure 4. The bass staff contains a half note Eb in measure 1, a half note Eb in measure 2, a half note Eb in measure 3, and a half note Eb in measure 4.

Bb7

Bbm7

Eb7

Ab

Fifth system of piano accompaniment. The treble staff contains a half note Eb in measure 1, a half note Eb in measure 2, a half note Eb in measure 3, and a half note Eb in measure 4. The bass staff contains a half note Eb in measure 1, a half note Eb in measure 2, a half note Eb in measure 3, and a half note Eb in measure 4.

Handwritten musical notation for the first system, featuring chords: Gb7, F7, Bb7, Eb9.

Handwritten musical notation for the second system, featuring chords: Ab13, Gb9, F7, Bb7, Bdim.

Handwritten musical notation for the third system, featuring chords: Fm(maj7), Dm7, G7b9, C7, F7, Bb7, Eb7.

Handwritten musical notation for the fourth system, featuring chords: Ab7, Cm7, Bbm7, Eb7, Ab.

Handwritten musical notation for the fifth system, featuring chords: Ab7, F7#11, Bb7, Eb7.

Ab7 Gb7 F7

Bb7 Eb7 3 Ab

Bb7 Eb7 Ab F7

C7 F7 Bb7 Eb7 3 3 3

Abmaj7 Db6/9 Ab C7

Fm7 Dm7 G7 Cmaj7 F7 Bb7

Eb7 Abmaj7 Cm7 Gb7 8va

F7 (8va) Eb7#9

Abmaj7 Dbmaj7 Cm7 Gb7 F9

Bb7 Eb7 Abmaj7 Eb7

Bb7 Eb7 Ab7/13

C7 Bb7 Eb9

Ab13 Ab7/Gb Db/F Eb7 Abmaj7 Gm7b5 C7

Fm9 G7 Cm7 F7 Bb7

Eb7#9 Ab13

Gb6 F7 Bb7

D7 Db7 Bb7/D F7 3

Bb7 Eb7 Ab7

Bb7 Eb7 Ab7

8vb. Gb7 F7 Bb7

$E\flat 7$ $A\flat 6/9$ $D\flat 7$ $D\dim 7$ $A\flat 6/9$

$G 7$ $C 7$ $Dm 7$ $G 7$ C $F7\flat 9$

$B\flat m 7$ $E\flat 7$ $B\flat 7$ $E\flat 7$ $A\flat 6/9$

$C 7\sharp 5$ $F 7$ $G m$

8vb ... J

$E\flat 7$

Bb7 Eb7 Ab

The first system of music consists of four measures. The first measure has a Bb7 chord, the second an Eb7 chord, and the third and fourth measures have an Ab chord. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests.

Bb7

The second system consists of four measures. The first measure has a Bb7 chord. The melody continues with eighth and sixteenth notes, and the bass line follows with eighth notes and rests.

Fm7

The third system consists of four measures. The first three measures have an Fm7 chord. The melody in the right hand is a continuous eighth-note line, and the left hand has a bass line with eighth notes and rests.

Eb7 Ab7 Db7

The fourth system consists of four measures. The first measure has an Eb7 chord, the second an Ab7 chord, and the third and fourth measures have a Db7 chord. The melody in the right hand features eighth and sixteenth notes, and the left hand has a bass line with eighth notes and rests.

F7

The fifth system consists of four measures. The first three measures have an F7 chord. The melody in the right hand features eighth and sixteenth notes, and the left hand has a bass line with eighth notes and rests.

Bb7 Eb7

Ab7 F7 Bb7

Eb9 A6 C7#5

Fm7 Bb13 Eb9

C7 F7 Bb7 Eb7 Abmaj9

8va Gb9 F9 Bb13

Eb7 Bb7 Gm7b5

C7 Fm9 F7 G7 C7 F

Bb7 Eb7 Bb7 Eb7

Bb7

Eb7 D7 Dbmaj7 F7

Bb7 Eb7 A7 Abmaj7

Bb7 Eb7 Abmaj7

Fm7 Ab13 C7#5 F9 Bb13

Eb9 Ab13 Db Ddim7 Ab/Eb

C7#9 Fm G7b9 Cm7 F7b9

The first system of the piano accompaniment consists of five measures. The first measure has a C7#9 chord in the right hand and a C7#9/F chord in the left hand. The second measure has an Fm chord in the right hand and an Fm chord in the left hand. The third measure has a G7b9 chord in the right hand and a G7b9/F chord in the left hand. The fourth measure has a Cm7 chord in the right hand and a Cm7/F chord in the left hand. The fifth measure has an F7b9 chord in the right hand and an F7b9/C chord in the left hand.

Bb7 C7 Bb13 Eb7 Abmaj9

The second system of the piano accompaniment consists of five measures. The first measure has a Bb7 chord in the right hand and a Bb7/F chord in the left hand. The second measure has a C7 chord in the right hand and a C7/F chord in the left hand. The third measure has a Bb13 chord in the right hand and a Bb13/F chord in the left hand. The fourth measure has an Eb7 chord in the right hand and an Eb7/F chord in the left hand. The fifth measure has an Abmaj9 chord in the right hand and an Abmaj9/F chord in the left hand.

Gb9 F9 Bb13

The third system of the piano accompaniment consists of four measures. The first measure has a Gb9 chord in the right hand and a Gb9/F chord in the left hand. The second measure has an F9 chord in the right hand and an F9/F chord in the left hand. The third measure has a Bb13 chord in the right hand and a Bb13/F chord in the left hand. The fourth measure has a Bb13 chord in the right hand and a Bb13/F chord in the left hand.

Eb9 Ab13 Db7 Ddim7 Ab/Eb Gb7

The fourth system of the piano accompaniment consists of six measures. The first measure has an Eb9 chord in the right hand and an Eb9/F chord in the left hand. The second measure has an Ab13 chord in the right hand and an Ab13/F chord in the left hand. The third measure has a Db7 chord in the right hand and a Db7/F chord in the left hand. The fourth measure has a Ddim7 chord in the right hand and a Ddim7/F chord in the left hand. The fifth measure has an Ab/Eb chord in the right hand and an Ab/Eb/F chord in the left hand. The sixth measure has a Gb7 chord in the right hand and a Gb7/F chord in the left hand.

F9 Bb7 Eb9 Eb9/Db Cm7 Gb7

The fifth system of the piano accompaniment consists of six measures. The first measure has an F9 chord in the right hand and an F9/F chord in the left hand. The second measure has a Bb7 chord in the right hand and a Bb7/F chord in the left hand. The third measure has an Eb9 chord in the right hand and an Eb9/F chord in the left hand. The fourth measure has an Eb9/Db chord in the right hand and an Eb9/Db/F chord in the left hand. The fifth measure has a Cm7 chord in the right hand and a Cm7/F chord in the left hand. The sixth measure has a Gb7 chord in the right hand and a Gb7/F chord in the left hand.

F9 Bb7 Eb9 Eb9/Db Cm7

The first system of piano accompaniment consists of five measures. The chords are F9, Bb7, Eb9, Eb9/Db, and Cm7. The melody in the right hand features eighth and quarter notes, while the left hand provides harmonic support with chords and single notes.

F9 Bb7 Eb9 Ab6/9

The second system of piano accompaniment consists of four measures. The chords are F9, Bb7, Eb9, and Ab6/9. The melody in the right hand continues with eighth and quarter notes, and the left hand maintains the harmonic structure.

F7b9 Bb7 Eb9 Gb7

The third system of piano accompaniment consists of four measures. The chords are F7b9, Bb7, Eb9, and Gb7. The melody in the right hand features eighth and quarter notes, and the left hand provides harmonic support.

F7 Bb7 Eb7 Ab6/9 Gb7

The fourth system of piano accompaniment consists of four measures. The chords are F7, Bb7, Eb7, Ab6/9, and Gb7. The melody in the right hand includes a triplet of eighth notes in the second measure, and the left hand provides harmonic support.

F9 Bb7 Eb7 Eb7/Db Cm7 Eb7

The fifth system of piano accompaniment consists of six measures. The chords are F9, Bb7, Eb7, Eb7/Db, Cm7, and Eb7. The melody in the right hand features eighth and quarter notes, and the left hand provides harmonic support.

$Bb7$ $Bbm7$

$F7$ $Bb13$

$Eb7$ $Abmaj7$ $Gb7$ $F9$ $Bb7$

$Eb7$ Ab $15ma$

8vb - J

Just in Time

from *BELLS ARE RINGING*

Words by Betty Comden and Adolph Green

Music by Jule Styne

$\text{♩} = 124$

Drums

3

3

Bb maj7

mf

Am7

D7

Ab13#11

G13

C9

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F13sus F9 B♭maj7

E♭maj7 E♭maj7/D Cm7 Cm7/B Cm7/B♭ Cm7/A

A♭13 Am9 D7♭9 Gm6/9 8va

Gm(maj7) (8va) Gm9 C7

B♭/D (8va) A♭9#11

G7b9 C13 F7

Bb maj7 Gm9 C13

Cm7b5 F7b9 Bb maj7 A7b9(#11) D7

Gm13 Gm(maj7) Gm9(maj7)/F# Gm9/F

C7 Bb maj7

Ab13

G7b9

C7

First system of piano accompaniment. The key signature has two flats (Bb and Eb). The system consists of two measures. The first measure features a whole note chord in the right hand and a half note chord in the left hand. The second measure features a whole note chord in the right hand and a half note chord in the left hand. The right hand has an 8va (octave) marking above the first measure.

F7

Bbmaj7

Dm7

Gm7

Second system of piano accompaniment. The system consists of two measures. The first measure features a whole note chord in the right hand and a half note chord in the left hand. The second measure features a whole note chord in the right hand and a half note chord in the left hand. The right hand has an 8va (octave) marking above the first measure.

Cm7

Gm7

Ebm(maj7)

Cm7

Third system of piano accompaniment. The system consists of two measures. The first measure features a whole note chord in the right hand and a half note chord in the left hand. The second measure features a whole note chord in the right hand and a half note chord in the left hand. The right hand has an 8va (octave) marking above the first measure.

Ebm(maj7)

Cm7

Gb7#9

F7#5(b9)

Cm7

Fourth system of piano accompaniment. The system consists of two measures. The first measure features a whole note chord in the right hand and a half note chord in the left hand. The second measure features a whole note chord in the right hand and a half note chord in the left hand.

Bmaj9

Bb(b5)

Fifth system of piano accompaniment. The system consists of two measures. The first measure features a whole note chord in the right hand and a half note chord in the left hand. The second measure features a whole note chord in the right hand and a half note chord in the left hand.

The Lady Is a Tramp

from *BABES IN ARMS*
from *WORDS AND MUSIC*
Words by Lorenz Hart
Music by Richard Rodgers

$\text{♩} = 304$
Fmaj9 Cm7/F Fmaj9 Cm7/F Fmaj9

f

Cm7/F Fmaj9 Cm7/F Fmaj9

Cm7/F Fmaj9 Cm7/F Fmaj9

Cm7 Fmaj9 Cm7/F Fmaj9 Cm7/F

The piano score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of two staves each. The first system begins with a tempo marking of quarter note = 304 and a dynamic marking of *f*. The first staff of each system contains chords and melodic lines, while the second staff contains a bass line with sustained notes and some moving lines. Chord changes are indicated by labels above the first staff: Fmaj9, Cm7/F, Fmaj9, Cm7/F, Fmaj9 in the first system; Cm7/F, Fmaj9, Cm7/F, Fmaj9 in the second; Cm7/F, Fmaj9, Cm7/F, Fmaj9 in the third; and Cm7, Fmaj9, Cm7/F, Fmaj9, Cm7/F in the fourth. The score uses various musical notations including eighth notes, quarter notes, and half notes, as well as rests and ties.

Fmaj9 Cm7/F Fmaj9 Cm7/F Fmaj9

Cm7/F Db5/C Fmaj9 Cm7/F B/F Bb/F

C7#5/F Fmaj9 Eb/F Bb/F

C7#5/F F7 Bbmaj7

Eb7 A7#5 D7#9 G13 C7#9

F Fmaj9

E♭/F B♭/F C7#5/F F

E♭/F B♭/F C7#5/F F7

B♭maj7 E♭7

A7#5 D7#9 G13 C7#9 F6

B♭maj7 B♭6 C C7 Am7 D13

Gm7 C13 Am11 D7 Gm C7b9

F B♭/F Gm/F A9

Dm

F A♭m7

Gm7 C7#5 F

Abm7 Bb C7

F7 Bbmaj7

Eb7 A7 D7b9 Gm7 C7

F

8vb ----- J

Ab7 3 Gm7 C7#5

F Ab7 Gm7

C7 3 F7

Bbm7 Eb7 G7b5

C7 F C

Gm7 C7 Am7

D7 Gm7 C7

Am7 Abm7 Gm7 C7 F

Db7sus/Ab Db7/Ab Gm7 C7 A7

Dm7 Gm7 C7 F

8vb

Abm7

(8vb).....

Gm7 C7 Fmaj7

D7b9 Gm C7

F F7 Bbmaj7

Eb7 Fmaj7 D13 Gm7 C7

F D7 Gm7 C F

Abm7 Gm7 C7

F Abm7 Gm7

C7 F7

Bb Eb7 Am7 D6

Gm7 C7 F

Bb C7 Fmaj7

Am7 Abm7 Gm7 C7

Eb7 Am7 Gm7 C7 F

Abm7 Gm7 A7

Dm7 Gm7 C7 F D7

Gm7 C7 F Guitar Solo 95

F Abm7 Gm7

C9 Gb7 Fmaj7 Abm7

Gm7 C7b9 F

F7 Bbmaj7 Eb7

First system of piano accompaniment. The right hand plays a melody in F major (one flat). The left hand provides harmonic support with chords and single notes. The system contains three measures.

Am7 D7 Gm7 C7 F

Second system of piano accompaniment. The right hand continues the melody. The left hand features a triplet of eighth notes in the second measure. The system contains three measures.

C11 F Abm7

Third system of piano accompaniment. The right hand continues the melody. The left hand features a triplet of eighth notes in the second measure. The system contains three measures.

Gm7 C7 Fmaj7

Fourth system of piano accompaniment. The right hand continues the melody. The left hand features a triplet of eighth notes in the second measure. The system contains three measures.

Abm7 Gm7 C7

Fifth system of piano accompaniment. The right hand continues the melody. The left hand features a triplet of eighth notes in the second measure. The system contains three measures.

F7
 B♭maj7

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a key signature of one flat (B♭). The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 12 measures, divided into four measures per system. The first measure is marked with a piano (p) dynamic. The key signature changes from B♭ to B♭maj7 in the third measure.

Eb7 Am7 Abdim Gm7 C7

3

Musical score for "The Rose Tree" in F major, 2/4 time. The score is written for piano (p) and includes a key signature of one flat (F major) and a time signature of 2/4. The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature changes to G minor (Gm7) in measure 5. The melody is a simple, folk-like tune, and the accompaniment provides a steady, rhythmic foundation.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, followed by a quarter rest, then a quarter note F2, a quarter note E2, and a quarter note D2. The system is divided into three measures by vertical bar lines. Above the first measure is the chord symbol 'C7', above the second is 'Fmaj7', and above the third is 'Abm7'. The notation is in a standard musical font, with notes and rests clearly visible on the staves.

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The bass staff begins with an F-clef and the same key signature. The music is in 4/4 time. The first measure of the treble staff contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The third measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The bass staff begins with a whole note chord of G2, B1, and D2, followed by a quarter rest. The second measure contains a whole note chord of C3, E2, and G2, followed by a quarter rest. The third measure contains a whole note chord of F3, A2, and C3, followed by a quarter rest. The fourth measure contains a whole note chord of B2, D3, and F3, followed by a quarter rest. The system is divided into four measures, each with a chord symbol above it: Gm7, C7, A7#9, and D7.

Abm7 Gm7 F Abm7

Gm7 A7 Dm7

Gm7 C7 F

F Abm7 Gm7

C7 F Db7

Gm7 C7b9 F7

F9 Bbmaj7 Eb7

Am7 Abm7 Gm7 C7 Fmaj7

Abm7

Gm7 C7 F

Db7/Ab Abm7 Gm7 C7

F F7 Bbmaj7

Eb7 Am7 Abmaj7 Gm7/C

F Bbmaj7

C7 Am7 D13

Gm C7 Am7 D7

Gm7 C7#5(b9) Fmaj9 Eb/F

Gm/F A7 Dm7



Handwritten musical score for piano, featuring a grand staff (treble and bass clefs) and a key signature of one flat (B-flat).

The score includes the following elements:

- Chords:** G^b7 and $F^{maj}13$ are indicated above the first two measures.
- Trills:** Trills are marked with a '3' and a slur over the notes in measures 3, 4, and 5.
- Accents:** Accents are placed over the notes in measures 3, 4, and 5.
- Figured Bass:** The notation $15ma$ is written above the notes in measure 6.
- Ornaments:** Ornaments are indicated by a '6' and a '5' above the notes in measure 6.
- Phrasing:** The score is divided into measures by bar lines, with a final double bar line at the end.

On a Clear Day

(You Can See Forever)

from *ON A CLEAR DAY YOU CAN SEE FOREVER*

Words by Alan Jay Lerner

Music by Burton Lane

$\text{♩} = 168$

Bmaj6/9

C#m7/F#

Bmaj6/9

mf

8vb

C#m7/F#

Bmaj9/F#

C#m/F#

(8vb)

Bmaj7/F#

F#dim

C#m7/F#

F#7#5

Bmaj9

8va

(8vb)

(8va)

E13#11

3

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Bmaj9 *8va* D#7 G#7

G#7b9 C#m9

A13#11 D#m7

Ddim C#m7 G9 F#7

F#m7 B7 C13 F#m9 F#7#9

B13 Emaj7 B/D# C#m9 B/D#

C#m9 F#7#5 8va Bmaj9

(8va) D#7#9 G#13

C#m7 D#m7 Emaj7 D#m7 C#m7 D#m7

Emaj7 D#m7 C#m7 F#7b9 B6

Bmaj7

B7 E13

Bmaj7 D#7#9

G#13 C#m9

A13 D#m7

Dm7

C#m7

F#7

First system of piano music. The key signature has four sharps (F#, C#, G#, D#). The first measure features a treble staff with a continuous eighth-note melody and a bass staff with a sparse accompaniment of chords and eighth notes. The second measure continues the treble melody and adds more bass accompaniment. The third measure shows a change in the treble melody and bass accompaniment.

F#m9

B7

F#m9

Second system of piano music. The first measure has a treble staff with a melody and a bass staff with chords. The second measure continues the treble melody and adds more bass accompaniment. The third measure features a treble staff with a triplet of eighth notes and a bass staff with chords.

B13

Emaj7

Emaj7/D#

Third system of piano music. The first measure has a treble staff with a triplet of eighth notes and a bass staff with chords. The second measure continues the treble melody and adds more bass accompaniment. The third measure features a treble staff with a triplet of eighth notes and a bass staff with chords.

C#m9

Fourth system of piano music. The first measure has a treble staff with a melody and a bass staff with chords. The second measure continues the treble melody and adds more bass accompaniment. The third measure features a treble staff with a triplet of eighth notes and a bass staff with chords.

F#7#9

Bmaj7

Fifth system of piano music. The first measure has a treble staff with a triplet of eighth notes and a bass staff with chords. The second measure continues the treble melody and adds more bass accompaniment. The third measure features a treble staff with a triplet of eighth notes and a bass staff with chords.

The first system of the musical score for 'The Sound of Silence' is shown. It consists of two staves: a treble staff and a bass staff. The treble staff contains the melody, which begins with a C#m7 chord, followed by a D#m7 chord, then an Emaj7 chord, and finally a D#m7 chord. The bass staff provides harmonic support with chords corresponding to the melody. The notation includes various musical symbols such as notes, rests, and chord markings.

B A7 G#7 C#7#9 F#7 Bb13 F#9#5



The second system of the exercise continues with a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides harmonic support with chords and single notes. The system is divided into three measures, each corresponding to a specific chord indicated above the staff: B, A7, G#7, C#7#9, F#7, Bb13, and F#9#5.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a common time signature (C). The piece is divided into two systems, each containing two measures. The first system is marked with a "B13" chord symbol, and the second system is marked with an "E7" chord symbol. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a descending line in the first measure of each system, followed by a triplet of eighth notes in the second measure. The bass line consists of a steady eighth-note accompaniment in the first measure of each system, followed by a triplet of eighth notes in the second measure. The piece concludes with a final chord in the second measure of the second system.

B G#7 D#m6/9 A13

G#13 C#m9

A13

D#m7

Dm7 C#m7

This page of piano sheet music is in the key of F# major (three sharps: F#, C#, G#). It consists of four systems, each with a treble and bass staff. The music features a variety of chords and melodic patterns, including triplets and octaves.

System 1: The first system begins with an F#7 chord. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The second measure of the system features an F#m9 chord.

System 2: The second system starts with a B13 chord. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The third measure of the system features a B7 chord. The fourth measure of the system features an F#7 chord.

System 3: The third system starts with a B13 chord. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The second measure of the system features an E7 chord. The third measure of the system features an Emaj7/D# chord. The fourth measure of the system features a C#m7 chord. The fifth measure of the system features a B/D# chord.

System 4: The fourth system starts with a C#m9 chord. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The second measure of the system features a G13 chord. The third measure of the system features an F#13 chord. The fourth measure of the system features a Bmaj7 chord.

System 5: The fifth system starts with a D#7#9 chord. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The second measure of the system features a G#13 chord. The third measure of the system features a G#13 chord. The fourth measure of the system features a G#13 chord.

C#m7 D#m7 Emaj7 D#m7 C#m7 D#m7

Emaj7 D#m7 C#m7 C#7

8va C#m7 F#7 B6 D7#9

C#m7 C#m7/F# Bmaj9

E7#9 B13 E7#9

Bmaj7

The first system of music is in the key of B major (indicated by four sharps: F#, C#, G#, D#). The treble staff contains a series of eighth-note triplets, each beamed together and marked with a '3'. The bass staff features a more sparse accompaniment with some eighth notes and rests.

G#

D#7#5(#9)

G#13

8va

The second system continues in B major. It features a variety of chords: G# (B major), D#7#5(#9) (B major), and G#13 (B major). The treble staff includes a triplet of eighth notes marked with a '3'. A dashed line with '8va' indicates an octave shift for the G#13 chord. The bass staff provides harmonic support with chords and some moving lines.

C#m7

The third system introduces the C#m7 chord (E minor), which is the relative minor of B major. The treble staff shows eighth-note triplets and some quarter notes. The bass staff continues with a steady accompaniment of chords and eighth notes.

A13

Bb13

A13

The fourth system features A13 (D minor) and Bb13 (E minor) chords. The treble staff has eighth-note triplets and some quarter notes. The bass staff provides a solid harmonic foundation with chords and some moving lines.

D#m7

Dm7

The fifth system features D#m7 (F# minor) and Dm7 (D minor) chords. The treble staff includes eighth-note triplets. The bass staff has a more active accompaniment with some eighth notes and chords.

C#m7 3 C#m7/F#

B B7 F#7#9 8va

B13 (8va) F#7#9 B13

Emaj7 D#m7 C#m7 D#m7

C#m7/F# F# Bmaj7

3 D#7#9 G#7

C#m7 D#m7 Emaj7 D#m7 C#m7 D#m7

Emaj7 D#m7 C#m7 G13

C#m7/F# 8va B G#7 8va F#7

Bmaj9 8va B7 E9#11

(8va) Bmaj9 D#7#9

This system shows a piano accompaniment for two measures. The first measure contains chords Bmaj9 and D#7#9. The treble staff has an 8va marking. The key signature has four sharps (F#, C#, G#, D#).

D7#9 Emaj9

This system shows a piano accompaniment for two measures. The first measure contains chords D7#9 and Emaj9. The key signature has four sharps (F#, C#, G#, D#).

A13#11

This system shows a piano accompaniment for two measures. The first measure contains chord A13#11. The key signature has four sharps (F#, C#, G#, D#).

D#m7 Ddim C#m7 G9

This system shows a piano accompaniment for two measures. The first measure contains chords D#m7, Ddim, C#m7, and G9. The key signature has four sharps (F#, C#, G#, D#).

C#m/F# 8va F#m9

This system shows a piano accompaniment for two measures. The first measure contains chords C#m/F# and F#m9. The treble staff has an 8va marking. The key signature has four sharps (F#, C#, G#, D#).

B13 (8va) F#7#9 B13 F#7#9

B13 Emaj7 B/D#

C#m9 B/D# C#m9

C#m7/F# 8va Bmaj9

D#7#9 (8va) G#13 C#m7 D#m7

Emaj7 D#m7 C#m7 D#m7 Emaj7 D#m7

C#m7 F#7

F#7#9(#11) E7#9 Eb7#9 D7#9

Slower C#7b9 F#7 Bmaj6/9

5 8va Bmaj9#11

People

from *FUNNY GIRL*

Words by Bob Merrill

Music by Jule Styne

Freely Cm7b5 F13 3 Cm7b5 F7b9(#11)

Bb6 Eb6/9(#11) Dm9 G7b9(#11) Db9#11

Cm7 9 Ebmaj7/F

F7#5(#9) Ebm6 Bb Cm/Eb D Cm7 B9#11 Bbmaj9 G13#11 F7b9(#11)

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$E\flat/B\flat$ $B\flat$ $A\flat 7$

$D7\sharp 9$ *8va*

$G\flat(maj7)$ $A7\sharp 5(\sharp 9)$ $D7\flat 9$ $G\flat(maj7)$ $A7\sharp 9$ $D7\flat 9$

$G\flat$ $D\flat 7\sharp 9$ $C9\sharp 11$ $A7\sharp 5(\flat 9)$ $A7\sharp 5$ $D9\sharp 11$ $A\flat 13$ G/B $B\flat$

8va

F/A Abdim

First system of musical notation. The treble clef staff contains a melodic line with a 7-measure rest, followed by a 7-measure phrase, and then a 3-measure phrase. The bass clef staff contains a 7-measure rest, followed by a 7-measure phrase, and then a 3-measure phrase. The key signature is one flat (B-flat).

Gm7 Am7 Bbmaj7

Bbm Eb7 Abmaj7

Second system of musical notation. The treble clef staff contains a melodic line with a 3-measure rest, followed by a 3-measure phrase, and then a 9-measure phrase. The bass clef staff contains a 3-measure rest, followed by a 3-measure phrase, and then a 9-measure phrase. The key signature is one flat (B-flat).

Cm7

F7

B7

Bb6

Cm/Eb D G7#5 Cm11

Third system of musical notation. The treble clef staff contains a melodic line with a 3-measure rest, followed by a 3-measure phrase, and then a 3-measure phrase. The bass clef staff contains a 3-measure rest, followed by a 3-measure phrase, and then a 3-measure phrase. The key signature is one flat (B-flat).

Bbmaj7 Ab13 Db9#11

G7b9(#11) C9#11

Gb9 F13

Eb/Bb

Bb

Fm

Fourth system of musical notation. The treble clef staff contains a melodic line with a 3-measure rest, followed by a 3-measure phrase, and then a 3-measure phrase. The bass clef staff contains a 3-measure rest, followed by a 3-measure phrase, and then a 3-measure phrase. The key signature is one flat (B-flat).

Bb13b9 Eb
 C F7 Dm7 Ab7 G7#5(b9)
 Cm7 Bb/D Ebm Ab9 Bb
 Gb13 Cm9 Gb9 Cm7/F Cm7/Eb Dm7 G7b9(#11)
 Cm7 Dm7 Ebm D G13#9 Cm7 Cm7/F B7#9 Bbmaj7 G7#11 C7#9 Bm7

Musical notation includes:

- Chords: Bb13b9, Eb, C, F7, Dm7, Ab7, G7#5(b9), Cm7, Bb/D, Ebm, Ab9, Bb, Gb13, Cm9, Gb9, Cm7/F, Cm7/Eb, Dm7, G7b9(#11), Cm7, Dm7, Ebm, D, G13#9, Cm7, Cm7/F, B7#9, Bbmaj7, G7#11, C7#9, Bm7.
- Octaves: 8va, 8vb.
- Triplets: Indicated by a '3' over a group of notes.
- Measures: 5-measure rest in the third system.

♩ = 100

B♭maj7

Rhythm Section enters

G7#5(#9)

C9#11

Cm7

F7b9

B♭maj7

G7#5(#9)

C9#11

F7b9

E♭dim/B♭

B♭maj7

Am

D7

Gm(maj7)

Am7

Am7/D

D7b9

Gm(maj7)

A7b9(#11)

D9

Gm7 C7 Bbm7 Am7 Dm7 Dm/C Bm7b5 Bbm

Am7 Ab7 Gm7 C7sus

F13

Bbmaj7 G7#5(b9) C9 Cm7 F7b9 Bbmaj7 G7#5(#9)

This page of piano accompaniment is written for a jazz piece in a key with two flats (B-flat major or D-flat minor). It consists of five systems of music, each with a treble and bass staff. The notation includes various chords, melodic lines, and rhythmic figures.

System 1: Chords include C13#11, Cm7/F, Cdim/Bb, and Bbmaj7. The first measure features a descending chromatic line in the treble staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the treble staff. The fourth measure has a triplet of eighth notes in the bass staff.

System 2: Chords include Fm7, Bb7, F7, Bb13, and Ebmaj7. The first measure has a triplet of eighth notes in the treble staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the treble staff. The fourth measure has a triplet of eighth notes in the bass staff.

System 3: Chords include Cm7, F7, Dm7, Ab7#11, and G13. The first measure has a triplet of eighth notes in the treble staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the treble staff. The fourth measure has a triplet of eighth notes in the bass staff.

System 4: Chords include Em7b5, Ebm7, Dm7, and Dbdim. The first measure has a triplet of eighth notes in the treble staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the treble staff. The fourth measure has a triplet of eighth notes in the bass staff.

System 5: Chords include Cm7, C7#9, Cm7/F, and Ab13#11. The first measure has a triplet of eighth notes in the treble staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the treble staff. The fourth measure has a triplet of eighth notes in the bass staff.

G13

Cm7

Gdim



First system of musical notation. The treble clef staff contains a series of chords and melodic lines, including triplets. The bass clef staff features a sustained chord in the left hand and a melodic line in the right hand. The key signature has two flats (Bb and Eb).

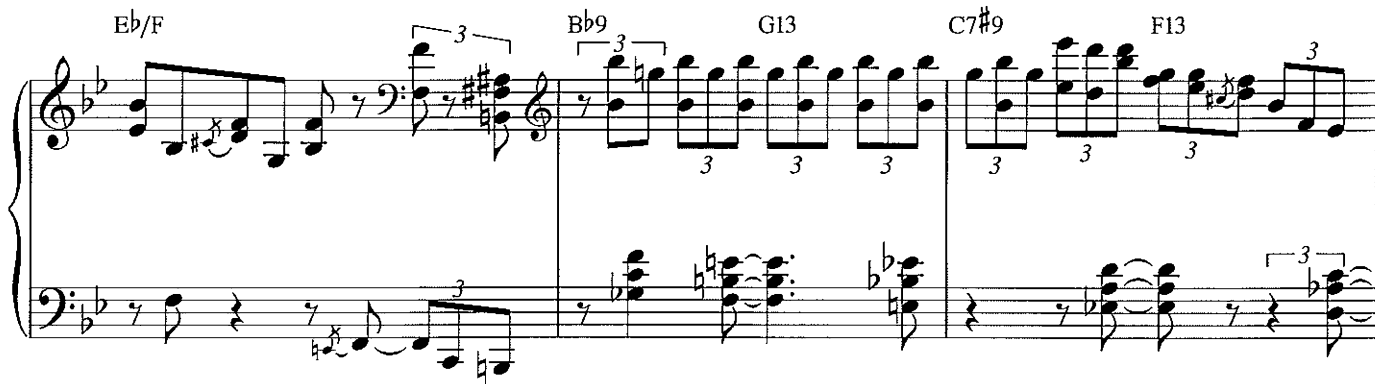
Eb/F

Bb9

G13

C7#9

F13



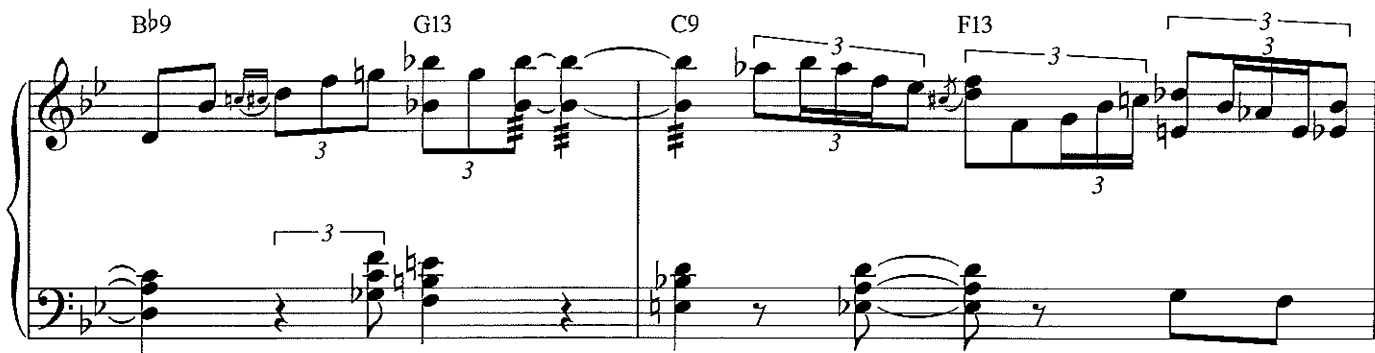
Second system of musical notation. The treble clef staff contains a series of chords and melodic lines, including triplets. The bass clef staff features a sustained chord in the left hand and a melodic line in the right hand. The key signature has two flats (Bb and Eb).

Bb9

G13

C9

F13



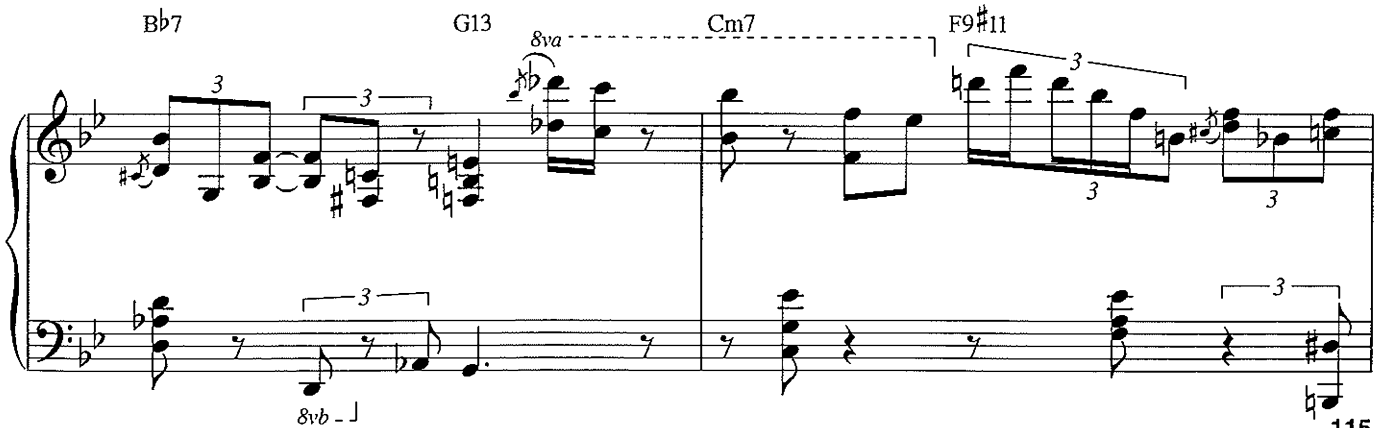
Third system of musical notation. The treble clef staff contains a series of chords and melodic lines, including triplets. The bass clef staff features a sustained chord in the left hand and a melodic line in the right hand. The key signature has two flats (Bb and Eb).

Bb7

G13

Cm7

F9#11



Fourth system of musical notation. The treble clef staff contains a series of chords and melodic lines, including triplets. The bass clef staff features a sustained chord in the left hand and a melodic line in the right hand. The key signature has two flats (Bb and Eb).

Bbmaj7

3

10

Am9

D7#5(#9)

3

Gm7

Am7

D7

Gm7

8va

3

Am7b5

D7

Gm7

Cm7

Bb

A7#5

D9

3

Bm7b5 8va Bbm(maj7) A+ Ab7b9 G13 C9

F13 F9

Bb7 D7#9 G13 C9 F13 D7#9 G13

C9 F13 8va trem. Bbmaj7 B7

B $\flat$ 13 (8va) E9 E $\flat$ maj7

F7 Dm7 A $\flat$ 7

G7 C9/E

E $\flat$ m7 E $\flat$ m7/A $\flat$ B $\flat$ /D

Dbdim Cm7 Cm7/F

Ab9#11 G13

Cm7

F7

Bbmaj7 G7b9

C7 F7 Bb7 G7

C9 F7 Bb7 G7 C9 F7

Bbmaj7 Am11

D7#5(#9) Gm9

A7#5 D7#5 Gm9 D7#9

8va

A7#5 D7

Gm7 C9

Am7 8va D7

F/A Abdim Gm7 Db7 C9

F6 (8va) Bbmaj7 G7#5(#9)

C9#11 Cm7 F7b9 Bbmaj7 G7#5(#9) C9#11 Cm7/F

Ebdim/Bb Bbmaj7 C Fm7 Cm7 F

Bb7 Ebmaj7 Cm7

Dm7 Ab9#11 G9 8va Em7b5

Ebm7 Bb/D Dbdim

Cm7 Gb9 F9 Ab13

8va

G13 Cm7 Cm7b5 Cm7

Ebm7

8va

Bbmaj7

8va

8vb

Strike Up the Band

from *STRIKE UP THE BAND*

Music and Lyrics by George Gershwin and Ira Gershwin

♩ = 240
E♭6/9

mf

E9#11

E♭6/9

Rhythm Section enters

Edim

B♭13

E♭9

A musical score for a piece titled "A Diminished Ninth". The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The tempo/mood is marked "Adim" (Adimantando). The score consists of three measures. The first measure is labeled "A♭maj9" and shows a sequence of notes in the treble staff (B♭, A♭, G♭, F♭) and a corresponding bass line. The second measure shows a continuation of the melodic line in the treble staff and a bass line with chords. The third measure shows the final notes of the piece, with a final chord in the bass staff.

The musical score for "The Rose Tree" is presented in two systems. The first system is in 3/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The second system continues the melody with a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass staff continues with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The score is written in a key signature of one flat (Bb) and a time signature of 3/4.

Ab Bb7 Eb Eb7#5

The first system of the musical score is written for piano. It consists of a treble and a bass staff. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first measure contains a half note G4 and a half note A4. The second measure contains a half note B-flat4 and a half note C5. The third measure contains a half note D5 and a half note E5. The fourth measure contains a half note F5 and a half note G5. The fifth measure contains a half note A5 and a half note B5. The sixth measure contains a half note C6 and a half note D6. The seventh measure contains a half note E6 and a half note F6. The eighth measure contains a half note G6 and a half note A6. The ninth measure contains a half note B6 and a half note C7. The tenth measure contains a half note D7 and a half note E7. The eleventh measure contains a half note F7 and a half note G7. The twelfth measure contains a half note A7 and a half note B7. The thirteenth measure contains a half note C8 and a half note D8. The fourteenth measure contains a half note E8 and a half note F8. The fifteenth measure contains a half note G8 and a half note A8. The sixteenth measure contains a half note B8 and a half note C9. The seventeenth measure contains a half note D9 and a half note E9. The eighteenth measure contains a half note F9 and a half note G9. The nineteenth measure contains a half note A9 and a half note B9. The twentieth measure contains a half note C10 and a half note D10. The bass staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first measure contains a half note G2 and a half note F2. The second measure contains a half note E2 and a half note D2. The third measure contains a half note C2 and a half note B1. The fourth measure contains a half note A1 and a half note G1. The fifth measure contains a half note F1 and a half note E1. The sixth measure contains a half note D1 and a half note C1. The seventh measure contains a half note B0 and a half note A0. The eighth measure contains a half note G0 and a half note F0. The ninth measure contains a half note E0 and a half note D0. The tenth measure contains a half note C0 and a half note B0. The eleventh measure contains a half note A0 and a half note G0. The twelfth measure contains a half note F0 and a half note E0. The thirteenth measure contains a half note D0 and a half note C0. The fourteenth measure contains a half note B0 and a half note A0. The fifteenth measure contains a half note G0 and a half note F0. The sixteenth measure contains a half note E0 and a half note D0. The seventeenth measure contains a half note C0 and a half note B0. The eighteenth measure contains a half note A0 and a half note G0. The nineteenth measure contains a half note F0 and a half note E0. The twentieth measure contains a half note D0 and a half note C0. Above the treble staff, the following chords are indicated: Eb6, Dm7b5, Dm(maj7)b5, and G7. Above the bass staff, the following chords are indicated: Eb6, Dm7b5, Dm(maj7)b5, and G7.

The first system of the musical score for 'The Girl on the Train' is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation is presented in a grand staff with a treble and bass clef. The melody in the treble clef begins with a half note B-flat, followed by a quarter note A-flat, a quarter rest, and a quarter note G. This is followed by a triplet of eighth notes (F, E, D) and a quarter note C. The bass line starts with a whole rest, followed by a quarter note B-flat, a quarter rest, and a quarter note A-flat. The system is divided into three measures by vertical bar lines. Above the staff, the chords Cm7, Eb, C7/E, and Fm7 are indicated. The first measure contains the Cm7 and Eb chords, the second measure contains the Eb and C7/E chords, and the third measure contains the C7/E and Fm7 chords. The notation includes various musical symbols such as notes, rests, bar lines, and accidentals.

Bb7 Eb6/9

Gm7b5 C13 Fm11

Bb7 Eb6/9

Em7b5

Fm7 Bb7b9

E $\flat$ 6/9 B $\flat$ m7 E $\flat$ A $\flat$ 6/9

F7

B $\flat$ m7 E $\flat$ 7 A $\flat$ 6/9

E $\flat$ 6/9

Dm7 G7 Cm7

F7#5 Bb7 Fm7 Bb7b9

Eb6/9 Gm7b5

C7 Fm7 Bb7

Eb

Edim7

Fm7 Bb7 Eb6/9

Eb7 Ab6/9

Adim7 Bbm7

Eb6/9 Dm7

G7 Cm9 F7

Fm7/Bb Bb7#5 Eb6/9

Gm7b5 Gm6

Fm7 Eb6/9 F#dim/Bb

Fm9/Bb Bb7b9 Eb Guitar Solo 31 Eb6/9

Edim

Fm7 Bb13 Eb6/9 Bbm7

Eb7 Ab6/9

F7b9 Bbm7 8va

Eb7 Ab6/9 Bb13

Eb7 G7

Cm7 F7

Bb7 Eb7

C7 Gm7b5 C7

Fm7 Bb7 Eb7

Bb7 Eb6/9

First system of musical notation (measures 1-3). The key signature has two flats (Bb and Eb). Measure 1 is marked Bb7. Measure 2 is marked Eb6/9. Measure 3 is unmarked.

Em7b5 Bb7

Second system of musical notation (measures 4-6). The key signature has two flats (Bb and Eb). Measure 4 is marked Em7b5. Measure 5 is unmarked. Measure 6 is marked Bb7.

Eb9

Third system of musical notation (measures 7-9). The key signature has two flats (Bb and Eb). Measure 7 is unmarked. Measure 8 is marked Eb9. Measure 9 is unmarked.

Ab6/9 Am7b5

Fourth system of musical notation (measures 10-12). The key signature has two flats (Bb and Eb). Measure 10 is marked Ab6/9. Measure 11 is unmarked. Measure 12 is marked Am7b5.

Bbm7 Eb7

Fifth system of musical notation (measures 13-15). The key signature has two flats (Bb and Eb). Measure 13 is marked Bbm7. Measure 14 is unmarked. Measure 15 is marked Eb7.

Ab6/9 Bb7 Eb6/9 Eb7#5 Eb6

The first system of the piano accompaniment consists of five measures. The chords are Ab6/9, Bb7, Eb6/9, Eb7#5, and Eb6. The melody in the right hand features a descending line of eighth notes, while the left hand provides a steady bass line with some syncopation.

Dm7 A7 A7 G7 Cm7

The second system of the piano accompaniment consists of five measures. The chords are Dm7, A7, A7, G7, and Cm7. The melody in the right hand includes a triplet of eighth notes, and the left hand continues with a rhythmic bass line.

F7 Fm7 Bb7 Eb6/9

The third system of the piano accompaniment consists of four measures. The chords are F7, Fm7, Bb7, and Eb6/9. The melody in the right hand features a triplet of eighth notes, and the left hand provides a steady bass line.

Gm7b5 C7 Fm7

The fourth system of the piano accompaniment consists of four measures. The chords are Gm7b5, C7, and Fm7. The melody in the right hand features a descending line of eighth notes, and the left hand provides a steady bass line.

Bb7 E9#11 Eb6/9

The fifth system of the piano accompaniment consists of four measures. The chords are Bb7, E9#11, and Eb6/9. The melody in the right hand features a descending line of eighth notes, and the left hand provides a steady bass line.

Summertime

from *PORGY AND BESS*®

Words and Music by George Gershwin, Du Bose and Dorothy Heyward and Ira Gershwin

Medium Swing ♩ = 145

Cm7

G9#11

Cm7

The first system of musical notation for the piano accompaniment of 'Summertime'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Medium Swing' with a quarter note equal to 145 beats per minute. The first measure is marked with a mezzo-forte (mf) dynamic. The first staff has a Cm7 chord above it, and the second staff has a G9#11 chord above it. The music features a melodic line in the right hand and a harmonic line in the left hand.

G7

Cm

Cm7/Bb

F/A

The second system of musical notation for the piano accompaniment of 'Summertime'. It continues the melodic and harmonic lines from the first system. The first staff has a G7 chord above it, and the second staff has a Cm chord above it. The music features a melodic line in the right hand and a harmonic line in the left hand.

F7/A

G7#11

Cm

Cm(maj7)/D

The third system of musical notation for the piano accompaniment of 'Summertime'. It continues the melodic and harmonic lines from the second system. The first staff has a F7/A chord above it, and the second staff has a G7#11 chord above it. The music features a melodic line in the right hand and a harmonic line in the left hand.

Cm7/Eb

Cm(maj7)/D

Cm

Cm(maj7)/D

Cm7/Eb

C7/E

The fourth system of musical notation for the piano accompaniment of 'Summertime'. It continues the melodic and harmonic lines from the third system. The first staff has a Cm7/Eb chord above it, and the second staff has a Cm(maj7)/D chord above it. The music features a melodic line in the right hand and a harmonic line in the left hand.

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Fm7 D7#9 Ab13 G13b9 Ab13

G13b9 Cm6/9 G7

Cm7 Fm7 Bb7b9 Eb6/9 Cm7

Dm7b5 G7 Cm7 G7

Cm(maj7)

Fm7 Ab13

G13 Cm7

G7 Cm7 Fm7 Bb7

Gm7 Cm7 G13 Cm

Cm7

Cm7 D7b9

D13 G7

Cm7

Fm7 Cm7

G7 Cm7 G7

Cm(maj7)

Dm7b5

G7

Cm7

Cm7₃

The first system of the piano accompaniment consists of four measures. The treble clef staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The bass clef staff provides harmonic support with chords and single notes, including a triplet of eighth notes in the fourth measure.

D7#9

Ab13

G13

The second system consists of three measures. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes in the first measure. The bass clef staff features chords and single notes, with a triplet of eighth notes in the first measure.

Cm(maj7)

The third system consists of three measures. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes in the first measure. The bass clef staff features chords and single notes, with a triplet of eighth notes in the first measure.

Fm7

Bb7

The fourth system consists of two measures. The treble clef staff has a melodic line with eighth notes and triplets of eighth notes in both measures. The bass clef staff features chords and single notes, with a triplet of eighth notes in the first measure.

Eb6/9

Dm7b5

G7

The fifth system consists of two measures. The treble clef staff has a melodic line with eighth notes and triplets of eighth notes in both measures. The bass clef staff features chords and single notes, with a triplet of eighth notes in the first measure.

Cm7 G7 Cm7

7 7 7

Fm7 Ab7

G7sus G7b9 Cm7 Cm7/Bb

Am7b5 G7 Cm7 Fm7 Fm7/Bb 8va

$E\flat maj9$ (8va)
 $Cm7$ $Dm7\flat5/A\flat$ $G7$ $Cm7/G$

$G7\sharp5(b9)$ $Cm(maj7)$ $G7$

8va

$Cm7$ $A\flat13$

(8va)

$G13$ $A\flat13$ $G13$

(8va)

$Cm7$ $Cm7/B\flat$ $Am7\flat5$ $A\flat7$ Cm

(8va)

Fm7 8va Bb7 Eb Cm Dm7b5 G7b9

Cm7 (8va) Cm(maj7)

Cm6 Cm(maj7) Cm6

Fm6/9 Dm7b5 Ab13

G7b9 Cm7 Cm7/Bb Cm7/A Cm7/Ab

Cm7/G Cm7/D $\flat$ Cm7 B $\flat$ 13 $\flat$ 9 E $\flat$ 6/9 Cm7

Dm7 $\flat$ 5 G7 $\flat$ 9 Cm7 G7

Cm(maj7) 8va

Fm6/9 8va

Dm9 $\flat$ 5 (8va) G7 $\flat$ 9 Cm9

(8va) Fm9 Bb7

Ebmaj7 Cm7 Dm7b5 G7#5(b9) Cm7

Dm7b5 G7 Cm7 Cm7/Bb Ab13 G Cm6/9

Cm6/9

Bass Solo

The Surrey with the Fringe on Top

from *OKLAHOMA!*

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Medium Swing ♩ = 130

Bass & Drums Intro

8

F6/9

Gm7/C

mf

F6/9

C7b9

F6/9

G13

C6/9

Gm7

Bbmaj7/A

Gdim

F6/9

Gm7/C

Fmaj7

C7b9 Fmaj7

G13 C7 F7

Bbmaj7 G7b9 Cm7 F7sus Bb7

G7 Cmaj7 A7#5 Dm7 G7

C7 F6/9 Gm7/C

F6/9 Gdim7/C F6/9

Gm7 Bbm7 Eb7

Am7(add4) D7#9 Gm7 C7b9 F6

Gm7/C

Fmaj7 Gm7 C7 F6 Bb6 Am

This page of piano accompaniment consists of five systems of music. The first system features a bass line with chords F6/9, Gdim7/C, and F6/9. The second system includes Gm7, Bbm7, and Eb7. The third system has Am7(add4), D7#9, Gm7, C7b9, and F6. The fourth system is marked with Gm7/C. The fifth system includes Fmaj7, Gm7, C7, F6, Bb6, and Am. The notation includes various rhythmic patterns, including triplets, and complex chord voicings.

Dm7 G7b9 C7

First system of piano music. The treble clef staff contains eighth-note triplets and sixteenth-note patterns. The bass clef staff contains block chords for Dm7, G7b9, and C7.

F

Second system of piano music. The treble clef staff contains eighth-note and sixteenth-note patterns. The bass clef staff contains block chords for F and other accompaniment.

Third system of piano music. The treble clef staff contains eighth-note and sixteenth-note patterns with triplets. The bass clef staff contains block chords and accompaniment.

G7#11 C7 Cm7 Cm7/F

Fourth system of piano music. The treble clef staff contains eighth-note and sixteenth-note patterns. The bass clef staff contains block chords for G7#11, C7, Cm7, and Cm7/F.

Bbmaj7 G7b9 Cm7 F7 Bb6/9

Fifth system of piano music. The treble clef staff contains eighth-note and sixteenth-note patterns. The bass clef staff contains block chords for Bbmaj7, G7b9, Cm7, F7, and Bb6/9.

Dm9 G13 Em7 A7#5(#9) Dm7 G7

C7 F6/9

F6/9 C7b9 F6/9

Gm7 Eb7

Am7 D7#9 Gm7 C7 F6/9

Bass & Drums fade out

There's a Small Hotel

from *ON YOUR TOES*

Words by Lorenz Hart

Music by Richard Rodgers

Ballad $\text{♩} = 88$

Cm7b5

F7b9

Bbm7

Dbm7

Dbm6

Gb7

F7

3

The first system of the piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melodic line with triplets and eighth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature has three flats (B-flat, E-flat, A-flat).

E9#11

Eb13#11

Abmaj9

Bbm7

Bdim7

Ab/C

Bbm7

The second system continues the piano accompaniment. It features a double bar line in the middle. The right hand has a triplet of eighth notes. The left hand continues with chords and triplets. The key signature remains three flats.

Abmaj7

Db6

Ab/C

Bdim7

Bbm7

Adim

The third system of the piano accompaniment includes a dashed line with '8va' indicating an octave shift for the right hand. The right hand has a triplet of eighth notes. The left hand continues with chords and triplets. The key signature remains three flats.

Bbm7 E7
(8va)

Eb7

Cm7

F7

Bbm7

Eb7

The fourth system of the piano accompaniment concludes the piece. It features a double bar line at the end. The right hand has a triplet of eighth notes. The left hand continues with chords and triplets. The key signature remains three flats.

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A^bmaj9
Bass & Guitar enter

B^bm7/E^b

A^bmaj7

B^bm7/E^b

A^bmaj7

B^bm7

First system of musical notation (measures 1-6). The treble clef staff contains chords and melodic lines, while the bass clef staff contains a steady eighth-note accompaniment. The key signature has three flats (B-flat major/C-flat minor).

Cm7

Bdim7

B^bm7

A^bdim7

B^bm7

E^b7b9

Second system of musical notation (measures 7-12). The treble clef staff features more complex melodic lines with triplets and slurs. The bass clef staff continues the accompaniment with some chordal textures.

E^bm7/A^b

D9

D9sus

D^bmaj7

Third system of musical notation (measures 13-18). The treble clef staff has prominent triplet figures. The bass clef staff features sustained chords and some melodic movement.

E^bm9

A^b13

D^b6

Cm7

F9

Fourth system of musical notation (measures 19-24). The treble clef staff continues with melodic lines and slurs. The bass clef staff has a mix of chords and single notes.

B^bm7

C7#5

F9

F7b9

B^bm

Fifth system of musical notation (measures 25-30). The treble clef staff features triplet patterns and slurs. The bass clef staff has sustained chords and some melodic lines.

E7 Eb7 Abmaj9 Bbm7/Eb Abmaj7 Bbm7/Eb

Abmaj7 Bbm7 Cm7 Bdim7 Bbm7 Adim7

Bbm7 Eb7#9 Ab13 D9

Dbmaj7 Bbm7 Ebm7 Ab7 Db6/9

C7#5 F9 Bbm7 Cm7 F7

Bbm7

E7

Eb7

Abmaj9

Bbm7/Eb

First system of piano music. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The left hand has a whole rest in the first measure, then a quarter rest followed by a dotted half note in the second measure. The system concludes with a triplet of eighth notes in the right hand and a half note in the left hand.

Abmaj7

Bbm7/Eb

Abmaj7

Bbm7

Cm7

Bdim7

Second system of piano music. The right hand plays a series of chords: Abmaj7, Bbm7/Eb, Abmaj7, Bbm7, Cm7, and Bdim7. The left hand provides a steady accompaniment with eighth and quarter notes.

Bbm7

Adim7

Bbm7

Eb7

Abmaj9

Third system of piano music. The right hand includes a triplet of eighth notes and an 8va (octave) marking. The left hand features a triplet of eighth notes and a whole rest. The system ends with a triplet of eighth notes in the right hand and a half note in the left hand.

Db7

Abmaj7

Db7

Fourth system of piano music. The right hand has a triplet of eighth notes and an 8va marking. The left hand includes a triplet of eighth notes and a whole rest. The system concludes with a triplet of eighth notes in the right hand and a half note in the left hand, marked with a *rit.* (ritardando) instruction.

Abmaj13

8va

Fifth system of piano music. The right hand plays a series of chords: Abmaj13, Abmaj13, Abmaj13, and Abmaj13. The left hand has a whole rest in the first measure, then a half note in the second measure. The system concludes with a whole rest in the right hand and a half note in the left hand.

'Til Tomorrow

from the Musical *FIORILLO!*
 Lyrics by Sheldon Harnick
 Music by Jerry Bock

Medium Swing ♩ = 192

Chords: F, Gbmaj7, F, Gbmaj7

mf

Chords: A7#5(#9), D7, Bbmaj7, Am7, G7b9, C7, F6/9

Chords: Bbmaj7, F/A, G7b9, C7, F6/9

8va

Chords: A7#5, D9

(8va)

G13

First system of musical notation. Treble clef: G13 chord (G4, B4, D5, F#5) with a whole note, followed by a half note G5, and a quarter note G5. Bass clef: G13 chord (G3, B3, D4, F#4) with a whole note, followed by a half note G4, and a quarter note G4. The system ends with a double bar line.

Gm7 8va C9

Second system of musical notation. Treble clef: Gm7 8va chord (G4, Bb4, Db5, Fb5) with a whole note, followed by a half note G5, and a quarter note G5. Bass clef: C9 chord (C3, Eb3, Fb3, Ab3, Bb3, Db4) with a whole note, followed by a half note C4, and a quarter note C4. The system ends with a double bar line.

Gm7 (8va) C6 Fmaj9

Third system of musical notation. Treble clef: Gm7 (8va) chord (G4, Bb4, Db5, Fb5) with a whole note, followed by a half note G5, and a quarter note G5. Bass clef: C6 chord (C3, Eb3, Fb3, Ab3, Bb3, Db4) with a whole note, followed by a half note C4, and a quarter note C4. The system ends with a double bar line.

C7#5 (8va) F9 B9b5

Fourth system of musical notation. Treble clef: C7#5 (8va) chord (C4, Eb4, F#4, Ab4, Bb4, Db5) with a whole note, followed by a half note C5, and a quarter note C5. Bass clef: F9 chord (F3, Ab3, Bb3, Db4, Eb4, F#4) with a whole note, followed by a half note F4, and a quarter note F4. The system ends with a double bar line.

Bbmaj7 Eb9

Fifth system of musical notation. Treble clef: Bbmaj7 chord (Bb3, D4, F4, Ab4) with a whole note, followed by a half note Bb4, and a quarter note Bb4. Bass clef: Eb9 chord (Eb3, Gb3, Ab3, Bb3, Db4, Eb4) with a whole note, followed by a half note Eb4, and a quarter note Eb4. The system ends with a double bar line.

Fmaj7 Eb9 D7

G7 Gm7 C7 Fmaj9 8va

(8va) A7#5 D9

G13 (8va) C9 Gbmaj7

F6/9

Fmaj9

A7#5

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes, including some rests. The key signature has one flat (Bb).

D7#9

G13

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex chords and some triplets. The key signature has one flat (Bb).

C9#11

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex chords and some triplets. The key signature has one flat (Bb).

C7b9

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex chords and some triplets. The key signature has one flat (Bb).

Fmaj7

Cm7

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex chords and some triplets. The key signature has one flat (Bb).

F9 Bbmaj7

Eb9 3 Fmaj7 3

Eb7 D7 G13 C9

Fmaj7 Eb7

D7#9 G13 C7#5

A7 D9 G13 C7 Fmaj7

A13 D9

G13

C9

Gm7 C7 Fmaj7

Cm7 F9

Bbmaj7 Eb9

Fmaj7 Eb7 D7

G13 C9 Fmaj7

Eb9 D7#9

G13

C7#9

C7b9

First system of musical notation. The treble clef staff contains a G13 chord, followed by a C7#9 chord, and then a C7b9 chord. The bass clef staff contains a G13 chord, followed by a C7#9 chord, and then a C7b9 chord. The notation includes various accidentals and note values.

Fmaj9

8va

Second system of musical notation. The treble clef staff contains an Fmaj9 chord, followed by a series of notes marked with an 8va (octave up) marking. The bass clef staff contains a series of notes, including an Fmaj9 chord. The notation includes various accidentals and note values.

A7#5
(8va)

Eb7

D7

G13

Third system of musical notation. The treble clef staff contains an A7#5 (8va) chord, followed by an Eb7 chord, then a D7 chord, and finally a G13 chord. The bass clef staff contains a series of notes, including an A7#5 (8va) chord, an Eb7 chord, a D7 chord, and a G13 chord. The notation includes various accidentals and note values.

D7#9

8va

Fourth system of musical notation. The treble clef staff contains a D7#9 chord, followed by a series of notes marked with an 8va (octave up) marking. The bass clef staff contains a series of notes, including a D7#9 chord. The notation includes various accidentals and note values.

Gm7
(8va)

C7

Gm7

Fifth system of musical notation. The treble clef staff contains a Gm7 (8va) chord, followed by a C7 chord, and then a Gm7 chord. The bass clef staff contains a series of notes, including a Gm7 (8va) chord, a C7 chord, and a Gm7 chord. The notation includes various accidentals and note values.

C7 Fmaj9 C7#5 8va -----

F9 (8va) ----- B9b5 Bbmaj7

Eb9

F6/9 Eb9 D9 G7

Gm7b5

F6/9

8va

First system of musical notation, measures 1-3. The key signature has one flat (B-flat). Measure 1: Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4, quarter rest; Bass clef has a half note G2, quarter rest. Measure 2: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 3: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest.

A7#5
(8va)

D9

G13

Second system of musical notation, measures 4-6. Measure 4: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 5: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 6: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest.

C13

F6/9

N.C.

Third system of musical notation, measures 7-9. Measure 7: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 8: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 9: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest.

C7b5(b9) F6/9

F13#11

Fourth system of musical notation, measures 10-11. Measure 10: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest. Measure 11: Treble clef has a half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note A4, quarter note G4; Bass clef has a half note G2, quarter rest.

Who Can I Turn To

(When Nobody Needs Me)

from *THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD*

Words and Music by Leslie Bricusse and Anthony Newley

Freely
Db Eb Dm7 3 Dbmaj7 Cm7b5 E9#11 Ebm9 Dm9

mf

G7b5(b9) Cm Cm9/Bb

Am7b5 Ab13

G7#5 8va 8vb F7#5(#9) Cb9#11

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (Bb and Eb). It is divided into four systems. The first system includes a tempo marking 'Freely' and a dynamic marking 'mf'. The second system features a complex chromatic ascending line in the right hand. The third system contains several triplet markings. The fourth system includes an 8va (octave up) marking and an 8vb (octave down) marking. Chord symbols are placed above the staff, and various musical notations such as triplets, slurs, and dynamic markings are used throughout.

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Bb13 Ebm7 D9 Dm7b5/G G7#5(b9)

8vb

Cm7 Gb7#11

10

Cm9/F F9#11

6

Bbmaj7 C9b5 F7b9 Dm7 Edim7

7

Fm7

6

(8va) ----- Bb7#5(#9) E7

5 6 5 6

Ebmaj7 D7#9 G13 Eb/Db D7

Ebmaj7 Dm G7b9(#11) Cm11 F7#5 Bb7 E7 Ebm7 Ab13

D7b5(b9) G13 C7 B7b5 8va 7 E7#5 Ebm7

D7

5 5 5

G7b5(b9)

7 8vb

C7#5 Gb7b5

(8vb) 8vb

Fm7 F7#11 B7

(8vb)

Bbmaj7 C7 F7b9 Dm7 Edim7

Fm7 8va 15ma

12 12 6 12 6

Bb7b9(#11) Ebmaj7 D7b9 Ab7#11

Gm7 Gm7/F Edim7

Bb6/9 Am D Gm C F7 Dm7 G7#9 C7#9 F7b9 Bb7/Ab G7#5 Cm B7#9

♩ = 88 Bb13 Eb9 D7 Ab7 G7b5 Db7

Cm7 Dbm Dbm7#5 Dbm6

Cm7 F7

9 9

Bb C13 F7#5 Ebm Dm7 Edim

3 3

Fm7 8va 6 B7

9

Bb7 8va Ab7 Gm7 Fm7 Bb7

10 9 11

Ebmaj7

10 9 7

Key signature: G major (one sharp). Time signature: 3/4. Tempo: 120. Dynamic: mf.

The score is for piano and includes a key signature change from G major to D9 and back to Gm7. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a tempo of 120 and a dynamic of mf.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 12 measures. The first measure is a whole rest. The second measure is a whole note G4. The third measure is a whole note A4. The fourth measure is a whole note B4. The fifth measure is a whole note C5. The sixth measure is a whole note B4. The seventh measure is a whole note A4. The eighth measure is a whole note G4. The ninth measure is a whole note F#4. The tenth measure is a whole note E4. The eleventh measure is a whole note D4. The twelfth measure is a whole note C4. The piece ends with a double bar line.

Cm9 Dm7b5 Ab7 G7 Cm7b5 Dm7b5 Ebm Gb7

Musical score for "The Girl on the Train" by Rachel Watson. The score is in B-flat major (two flats) and 4/4 time. It consists of two systems, each with a treble and bass staff. The first system contains measures 1-4, and the second system contains measures 5-8. The key signature changes from B-flat major to E-flat major in measure 5. Chord symbols are written above the treble staff, and some measures include triplets or other rhythmic markings.

(8vb) - J

F7 Eb DmD♭m Cm B♭7 Eb7 D7³ Ab9 G7♭5 D♭7³♯9

The musical score is for a piano and guitar duet. The piano part is written in the bass clef, and the guitar part is in the treble clef. The key signature has two flats (Bb and Eb). The guitar part features various chords and triplets. The piano part features eighth and sixteenth notes, some with triplets.

Cm9
 Dbm7
Gb7

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system includes a piano introduction with a Cm9 chord, followed by the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment, with a Dbm7 chord and a Gb7 chord. The piano part features a prominent bass line with a 7th and 9th fret marker.

Cm7 9 F7

Bbmaj7 C9 F7b9 Ebm Dm7 Edim

Fm7 F7#9 8va B7

Bb7 Ab Gm7 Fm7 Bb

Ebmaj7 Eb6 A7 D7 Ab7

Gm9 Bbmaj7/F Freely Edim 8va

3 3 3 3 3

Bb/D D/F# Gm C/E F7/Eb $\text{♩} = 304$ Dm7 G7#5(#9) C7#9 F7#5(b9)

Rhythm Section enters

3

Ab7b9(#11) G7#5 C7b5 F7#5 Bb Eb7 D7 G7

C7#9 F13 Bb6/9 Edim

Fm F7#9 Bb7#5 Ebmaj9

Eb6 D7#9 G13

Cm7 D7#9 G13 C9

F9 Bbmaj7 Eb9 D7#9 G13

C7#9 Gb9 F9 Bb6

F7#9 Bb13 Bb7#5

Ebmaj9 A13 D7#9 Gm7 Gm7/F

Em7b5 Eb7b9 Bb/D G7 Cm7 Edim

Bb/D G13 Cm9 F13 Bbmaj7 Eb9

D9 G13 C7#9 Gb9 F9

Bb F7#9 Bb13

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody in the treble clef consists of eighth and quarter notes, with a final measure containing a dotted quarter note. The bass clef accompaniment features a steady eighth-note pattern, with some measures containing chords or rests. The score is divided into two systems, each containing three measures. The first system is labeled 'Bb7#5' and the second system is labeled 'Eb7#5'. A dashed line above the treble staff indicates an octave transposition ('8va').

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The guitar part consists of a melodic line with a triplet in the third measure. The piano part provides harmonic support with chords and arpeggiated figures. Chord labels are placed above the guitar staff: D7#9, G13, and Cm9.

Cm7/F B♭maj7 Cm7 Cm7/F

Musical score for "The Girl on the Train" by Rachel Watson. The score is in C minor, 4/4 time, and consists of 16 measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The score is divided into four measures, each with a chord symbol above it: Cm7/F, B♭maj7, Cm7, and Cm7/F. The melody features a descending line in the first measure, a rising line in the second, a descending line in the third, and a descending line in the fourth. The bass line features a descending line in the first measure, a rising line in the second, a descending line in the third, and a descending line in the fourth.

F7#9

Bb13

3

Eb6/9

D7#9

8va

Gm7

Gm7/F

Edim

Eb7

Bb/D

G7

Cm7

F7

Bb

Bb13

Eb7

G7

C7#9

F13

Bbmaj9

D7#9 Edim Fm F7#9 Bb13

Eb6 D9

G13 Cm7 F7 G13

C9 F9 Bbmaj7

Cm7 F9

Bbmaj7 F7#9 Bb7 F7#9 Bb13

F7#9 Bb7 Ebmaj7 A13 D7#9

Gm7 Gm7/F Em7b5 Eb7 Bb/D G7

Cm7 Edim Bb/D G13 C7#9

Bb7 D7#9 Cm Gb7

F9 Bb F7

Bb Ebmaj7 8va

D9 G13

Cm9 Bbmaj7 D7#9 Gm7 Edim

Bb/F G7 C7 F7 Bbmaj7 Dbdim

Cm C#dim F7 Bbmaj7

F7#9 Bb13

Ebmaj7 A13 D7#9 Gm7 Gm7/F

Em7b5 Bbmaj7/D G7 C7 F7

Bbmaj7 Gm7 Cm7 F7#9 Bbmaj7 Eb9

D7#9 G13 C7#9 F7 Bbmaj7

F7#9 Bb13

Bb7#5 Eb7#9

D9 G13 C7

D7#9 G13 F7#5

B $\flat$ A13 D7 $\sharp$ 9 Gm7 C7 $\sharp$ 5

F7 B $\flat$

F7 B $\flat$ 13 E $\flat$ maj7 Cm7

D9 Edim

B $\flat$ /D Gm7 G $\flat$ 7/D $\flat$ F7 B $\flat$ /D

8va Bbmaj7 Eb13#11 D9 Ebmaj7 Gb7b5

This system shows a piano accompaniment in B-flat major. The right hand features an 8va marking and a descending scale. The left hand provides harmonic support with chords Bbmaj7, Eb13#11, D9, Ebmaj7, and Gb7b5.

F13 Bbmaj7

This system continues the piano accompaniment. The right hand has an 8va marking and a descending scale. The left hand provides harmonic support with chords F13 and Bbmaj7. The right hand ends with a triplet of eighth notes.

Fm7 Bb7 Ebmaj7

This system continues the piano accompaniment. The right hand has a descending scale. The left hand provides harmonic support with chords Fm7, Bb7, and Ebmaj7.

Dm7 G13

This system continues the piano accompaniment. The right hand has a descending scale. The left hand provides harmonic support with chords Dm7 and G13.

Cm7 D7 G13 C9

This system continues the piano accompaniment. The right hand has a triplet marking. The left hand provides harmonic support with chords Cm7, D7, G13, and C9.

F9 Bbmaj7 Eb7 D7#9 G13 C7#9

F13 Bb Edim Fm

Bb13 Ebmaj9 A13 D7#9 Freely Gm7

Edim7 8va

(8va)

Freely ♩ = 88

Bb/D

Dm7 G7#5(#9)

C7#9

B9

Bb Abmaj7b5 Gm7 Gb6

The first system of music is in 5/4 time. The right hand features a series of chords and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (Bb and Eb).

F7

8va

The second system continues the piece. The right hand has a melodic line with a quintuplet of eighth notes and an octave shift marked '8va'. The left hand has a triplet of eighth notes. The key signature remains two flats.

B7

8va

The third system shows a melodic line in the right hand with an octave shift marked '8va'. The left hand has a triplet of eighth notes. The key signature remains two flats.

Eb/Bb

Bb

E9

Eb7

8vb

D9

G7#5(b9)

Cm7

B7#9

8va

The fourth system continues with various chords and a melodic line in the right hand with an octave shift marked '8va'. The left hand has a triplet of eighth notes. The key signature remains two flats.

Bb13sus

Bb7

Bb

Bb+

Bbmaj7

8va

The fifth system concludes the piece with various chords and a melodic line in the right hand with an octave shift marked '8va'. The left hand has a triplet of eighth notes. The key signature remains two flats.

Wouldn't It Be Lovely

from *MY FAIR LADY*
Words by Alan Jay Lerner
Music by Frederick Loewe

Medium Swing ♩ = 108
F6/9

mf
Bass Pick Up

F6 F6/A Bb6 Gm7/C

F6 Dm7 G7 C9 F6 Fmaj7/E

F9/Eb Dm7 Dbdim F6/C Dm7 Dbdim Gm7 C7

F6/9 F6/A B♭maj7 Bdim B♭/C F6/9 F6/A Dm7

G7 C9 F6 Edim7 F7/E♭ Gm7b5/D♭

F6/9 C7 F6/9 C7 C A7b9

Dm7 G7 C B7b5 E7 Am7 C7

F6 E7 Am7 E7/B Am/C C/G Edim7

Gm7 C7b9 F6 F6/A Bbmaj7 Gm7/C

F6/9 Dm7 G7 C13 F6 Edim7

F7/Eb Dm7 Gm7b5/Db F6/9/C Dm7 Gm7 C13b9

Fmaj6/9 C7#5(b9) F6/9 F6/9/A

Bbmaj7 Gm7/C F6/9/A F6/9 Dm7 G7 C7

F6 C/E F7b5/Eb Bb/D F6/9/C Dm7

Gm7 F/C C7 F6/9 Dm7 Dm7/C Bbmaj7 Gm7/C

F6/A Gdim F6 Dm7 G7sus G7 C13 F6 Fmaj6/9/E

F9/Eb Dm7 Gm7b5/Db F6/C

Cmaj7 C#dim7 Dm7 G7 C Esus E7

Am7 F6 Bm7b5 E7 Am Bdim7 C6 G6/D

Cmaj7/G Gdim7 Dm7/G C7 F6 F6/A

Bbmaj7 Gm7/C F6 Dm7 G7sus G7 C7

F6 Edim7 F7 Bbmaj7/D Gm7b5/Db F6/C Dm

Gm7 C13b9 F6

Bbmaj7 C7 F6 Dm7

G7 C7 F F/Eb Dm7 Gm7b5/Db

F/C Dm7 D7 Gm7 C7 F6 F6/A

Bbmaj7 Gm7/C Bb7

F C/E F7/Eb Dm7 Gm7b5/Db F6/C C7

F C C#° Dm7 G7
 3 3

C Bm7 E7 Am F E7

Am E/B C Dm C/G Dbdim7 C7

F6 Dm7 Bb Gm7/C F6 D7

G7 C7 F C/E F7/Eb Bb/D Bbm/Db

F/C Dm7 Gm7 C7b5 F

F6/A Bbmaj7 Gm7/C

F6 Dm7 G7 Gm7/C F6 Am7/E

F7/Eb Gm7b5/Db F6/C D7#9 Gm9 C7b9

F6 F6/A Bbmaj7 F6 Dm7

G13 C7 F6 F7 Eb9 Ddim7

F6/C Dm7 C7/G Bbdim/F F6 C A7b9

Dm7 G7 Cmaj7 E7sus E7 Am7 C7

F6 Bm7b5 E7 Am7 Bdim Am/C Am7/D G6 Gdim

Gm7 C7 F6 F6/A Bb6 Gm7/C

F6 Dm7 G7 C13 F6 Edim

F7/Eb Bb/D Gm7b5/Db F6/C Dm7 Gm7 C13b9

Fmaj9 F6 Dm7(add4) Gm7 C13b9 Fmaj7 F6 Dm7(add4)

Gm7 C13 Bbdim/F F6/9

Bb Am7 Abm7 Gm7 Gb7 Fmaj7

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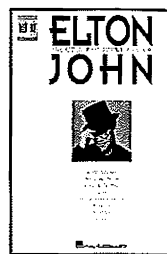
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